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ArchitectureBoston

2004: The Year in Review

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# Keep This Issue!

**M**agazines occupy a peculiar niche in the publication panoply. Not quite as disposable as newspapers, neither are they as long-lived as books. Magazines are supposed to be topical and timely; savored at leisure, they are nevertheless destined for the recycling bin.

And yet most magazine editors probably fantasize that their publications will be spared such a fate by appreciative readers. The January/February issue of *ArchitectureBoston* is an unapologetic indulgence of that fantasy. (Clue: We even anoint it with the self-important theme "Year in Review.") With its focus on recent award-winning people and places, this issue celebrates excellent work, but it also captures a moment in history. Part of the editorial fantasy includes future historians and architectural aficionados mining these pages for a better understanding of our time.

So here's a note to those future readers: You need some context. You need to know that 2004 was the year that saw the opening of the Genzyme Center — hailed as one of the most significant "green" buildings of our time — and the Stata Center — celebrated as one of the most celebrated buildings of our time. This was the year that the Pritzker family failed to consummate a deal on the Fan Pier site — twice. (This was also the year that the Institute of Contemporary Art broke ground for its new building on the edge of that site, a brave little cultural outpost in the middle of a parking tundra.) This was the year in which million-dollar condo projects sprouted all over the city, prompting worries about market tops; you will know if those worries were well-founded. This was the year of renewed distrust of public construction projects, as taxpayers heard reports of thousands of leaks in the Big Dig tunnels as well as a new threat to historic buildings in the Fort Point Channel area, where lowered groundwater levels may have endangered old wooden pilings. This was the year when Massachusetts launched another failed candidacy for president of the United States and when Boston hosted the Democratic National Convention — an event rivaled only by Y2K for its degree of hype and lack of subsequent impact.

You also need to know that this was the year that the Red Sox finally won the World Series.

What do the Red Sox have to do with architecture? Nothing and everything. The "curse" that infected Boston's sports pages for decades is nothing compared to what has had a far more insidious effect on the cultural and entrepreneurial spirit of this city. Coaches counsel their players that if they think they are losers, they will be losers. If you think you are second-rate, you will be third-rate. Trading Babe Ruth to New York was a mere historical embellishment. Boston has defined itself in terms of New York ever since it lost its mercantile preeminence as a port city in the late 1700s.

**Boston has defined itself in terms of New York ever since it lost its mercantile preeminence as a port city in the late 1700s. And now is the time to stop it.**

And now is the time to stop it. Boston has never looked as good or felt as vibrant as it does now. Architecture reflects the culture that builds it. The pages that follow reveal a new energy — a far more dynamic spirit than could be seen in our first "Year in Review" just four years ago. That spirit draws its strength not only from a vigorous design community, but also from the larger community of business and cultural leaders, politicians, and the public. The mantle of dowdiness and conservatism that has been draped over Boston's architecture is as clichéd and outmoded as the notion of 60-year-olds in rocking chairs and 86-year-old curses. Boston is an international powerhouse of design talent — much of it unrecognized on home turf because so much work is exported to other parts of the world. What accounts for this success? Boston's architects have managed to avoid most of the folly of fashion, pursuing instead the more worthy goals of respectful invention and thoughtful innovation. After all, magazines may be disposable, but architecture is not. ■

Elizabeth S. Padjen FAIA  
Editor

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This page: Genzyme Center. Architects: Behnisch, Behnisch & Partner with Next Phase Studio.

Opposite: Ray and Maria Stata Center for Computer, Information and Intelligence Sciences. Architect: Gehry Partners, LLP.



# THE SCIENTIFIC STUDIO:

Building the architecture of discovery

BY JAMES McCOWN

"A city of intellectual capital" — nothing so epitomizes Boston's concept of itself. In New York they shuffle money, in Los Angeles they make movies, in Houston they drill for oil. But in Boston we think, experiment, and invent.

So it's not surprising that an architectural mythology would develop around all of this putative brainpower. In the 1940s, Edward Land set up shop in industrial East Cambridge and proceeded to reinvent photography. In the 1970s, entrepreneur An Wang moved his company into an abandoned mill building in Lowell and began to change the way information was produced and processed. But the grandmother of all high-tech wombs was MIT's Building 20, built as a "temporary" structure during World War II to serve as the Institute's radiation laboratory. For more than half a century, quirky geeks toiled away in the makeshift structure, waiting for a spark of inspiration that might alter the course of science and industry.

In 1998, with great fanfare, MIT held a sort of architectural wake for Building 20, before razing it to make way for the Ray and Maria Stata Center for Computer, Information and Intelligence

Sciences. Completed in the spring of 2004, the Frank Gehry-designed Stata Center represented an important juncture in Boston architecture. Like Stefan Behnisch's Genzyme Headquarters just blocks away in Kendall Square, it was a completed work by an important global "celebrity" architect. With these buildings, went the conventional wisdom, Boston had finally shaken off the dowdy conservatism that had marked its building design zeitgeist for more than a generation. But the two buildings also marked a wholesale acceptance of the notion that scientific discovery — and its concomitant collaboration, interaction, and risk — should directly inform the layout and morphology of the architecture in which the research takes place.

Among the great champions of this new architectural paradigm was MIT President Charles Vest. At the dedication of the

Stata Center, he took pains to point out that while the iconic neo-Classical buildings represented the Institute's public image, Building 20 was its "soul." At the twilight of a tenure that saw the largest building boom in MIT history, Vest made it clear that Stata was the spiritual descendent of Building 20, not of the sternly regimented Ionic columns and grandiose domes designed by William Bosworth and his collaborators from 1913 to 1937.

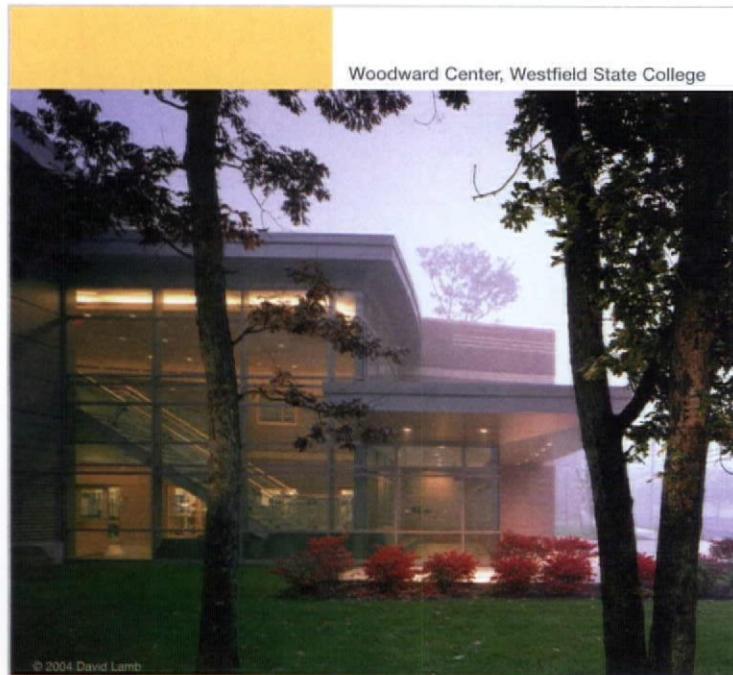
Constructed at the height of the Gilded Age, the Bosworth buildings were conceived as science and commerce triumphant. A rigid, almost militaristic symmetry would enclose the landscape. A pantheon of grandeurs would march across the somber façades, with the six-letter DARWIN and NEWTON names evenly balanced along the penultimate frieze positions, like gatekeepers to some Valhalla of discovery and technology. In the post-World War II era, the culture of MIT, without skipping a beat, incorporated high Modernism into the campus with buildings by Eero Saarinen, I.M. Pei, and Alvar Aalto.

Gehry's building represents a virtual 180-degree turn away from this rationalism that has always been at the core of MIT architecture. Scientific inquiry requires a rigid application of rules unalloyed by the caprice and spontaneity afforded the visual arts and humanities. But caprice and spontaneity are at the very heart of Gehry's work. What he has done at Stata is to throw rationalism to the wind, reminding us that the inspired scribble and the whisper of the muse are as much a part of the

scientific process as test tubes. The exterior façades contort and twist, but so do the interior volumes. A professor's office purposefully thrusts into an adjacent hallway; a bridge allows a voyeuristic view into a lecture hall. Cafés and informal seating areas abound. This is architecture purposefully in the service of human intellectual interaction.

Contrasted with Stata's arresting curb appeal, Behnisch's Genzyme headquarters is unremarkable on the exterior. Indeed it is a very conservative building architecturally, and a marked departure from the free-form work that Behnisch has done in Germany and Britain. The main façade reads like a collage of American high Modernism: a little Gordon Bunshaft here, a little Kevin Roche there, a bit of Hugh Stubbins thrown in for good measure.

But the inside is another story altogether. Anyone who thinks the central "atrium" is a tired cliché needs to visit this building. The soaring central space is so luminous and inviting that it's hard to take in the entire scene at once. As at Stata, there is an almost extravagant amount of space given over to informal seating areas. Collaborating on the interiors with Next Phase Studio, Behnisch suspended small cafés and meeting areas within the central void and furnished them with jaunty mid-20th-century furniture in vibrant reds and oranges. "Linear chandeliers" that hang from skylights are composed of tiny mirrors that throw shards of light here and there. As if to enlist the building in a show of corporate

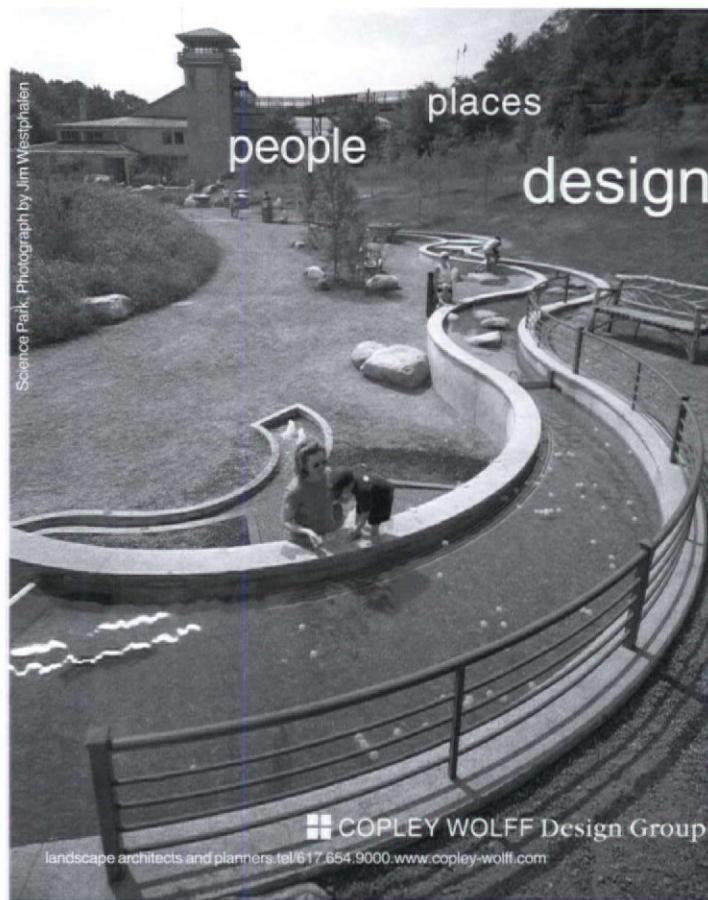


Woodward Center, Westfield State College

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Science Park. Photograph by Jim Westphalen

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egalitarianism, Chairman Henri Termeer's office is not off in some hushed and sequestered corner, but right in the center of the action — adjacent to the company cafeteria.

And yet the interaction is on wildly different terms than at Stata. For all its notoriety as Gehry's first major Boston academic project, Stata is a remarkably open and unintimidating place. The public seems free to come in and explore as it likes, with nary a hassling security guard in sight. At Genzyme, by contrast, there is an almost scary amount of surveillance and control, both seen and unseen. Barriers appear from nowhere when the requisite card or credentials are not presented. Elevators seem to skip certain floors at will, no explanation offered. The smiling guards and receptionists are eerily polite and solicitous. The whole security setup is made vaguely sinister by the fact that it tries to be unobtrusive.

Genzyme has received a lot of favorable publicity for the green, sustainable aspects of the Behnisch building, and indeed it has raised the bar in terms of the quality of employee workspace and environmental responsibility. And yet the architecture profession needs to ask a tough question of both itself and its clients: What happens when LEED accreditation is no longer a big deal? Will companies continue to bear the extra costs of sustainable design when they're no longer being publicly applauded for it?

In a similar vein of skepticism, MIT's idea of architectural form as a stimulant to creativity has its critics. Some insist that

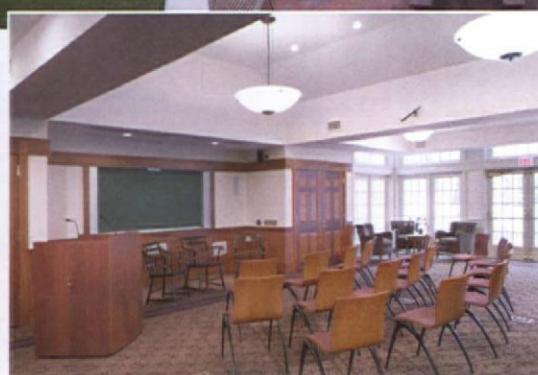
it was precisely the bare and unexciting nature of Building 20 — its "anti-architecture" — that made it so compelling. In an essay in *The Architecture of Science* (MIT Press, 1999), Robert Venturi harked back to the proverbial New England mill building as "neutral, recessive architecture" that can be easily retrofitted to accommodate the constantly changing needs of research. Its brilliance is in its blankness.

"Artists' studios are in [industrial] lofts not essentially because artists are poor, but because they feel they can't create a masterpiece in someone else's masterpiece," Venturi wrote.

For the German philosopher G.W.F. Hegel, both science and architecture were inextricably bound up with the historical moment. Stata and Genzyme have afforded Boston a moment that is new and bracing, as the region's most important industries — technology and life sciences — are wedded in a sense to great design.

And yet there is something vaguely deterministic about the whole "fostering creativity" enterprise. We have yet to see whether these spaces will turn out to be great cradles of creativity, or whether they will more resemble an over-attentive mother convinced that piping Mozart into the nursery will produce a musical prodigy. ■

James McCown is the director of marketing and communications at Schwartz/Silver Architects in Boston. He writes about architecture and real estate for regional publications.



Photography: Warren Patterson

### Harvard University Nieman Foundation Walter Lippmann House - Addition and Renovation

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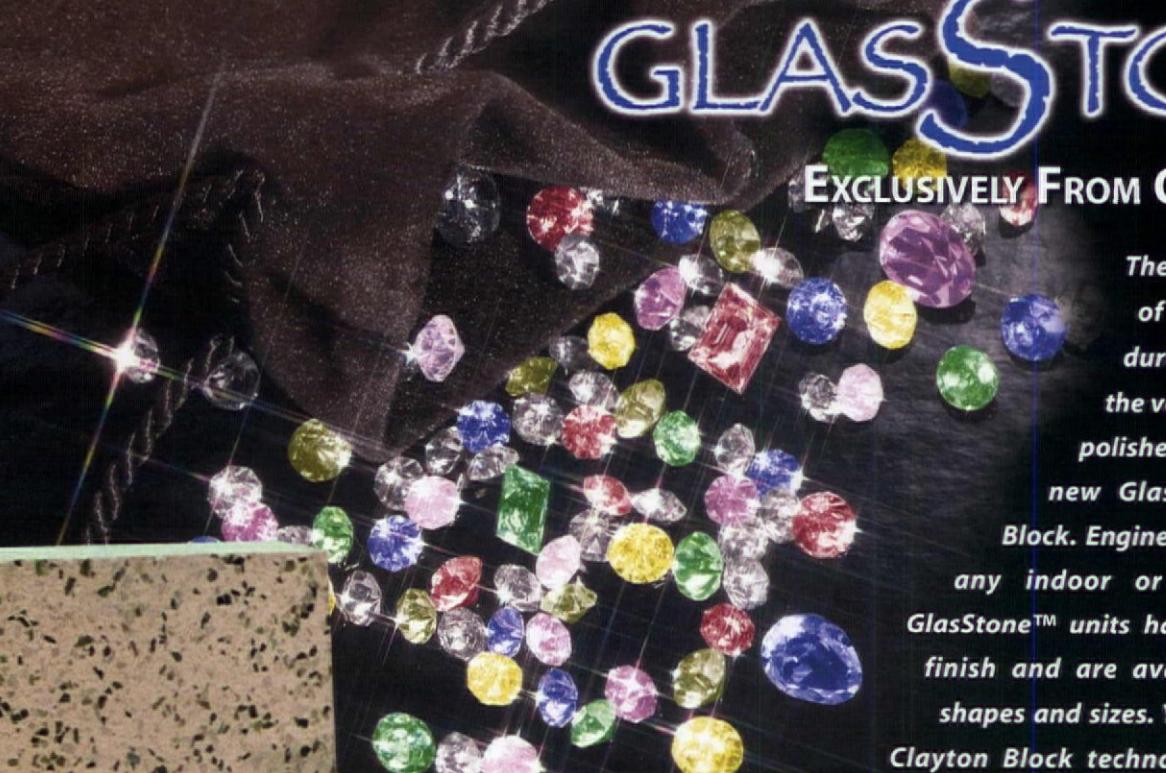
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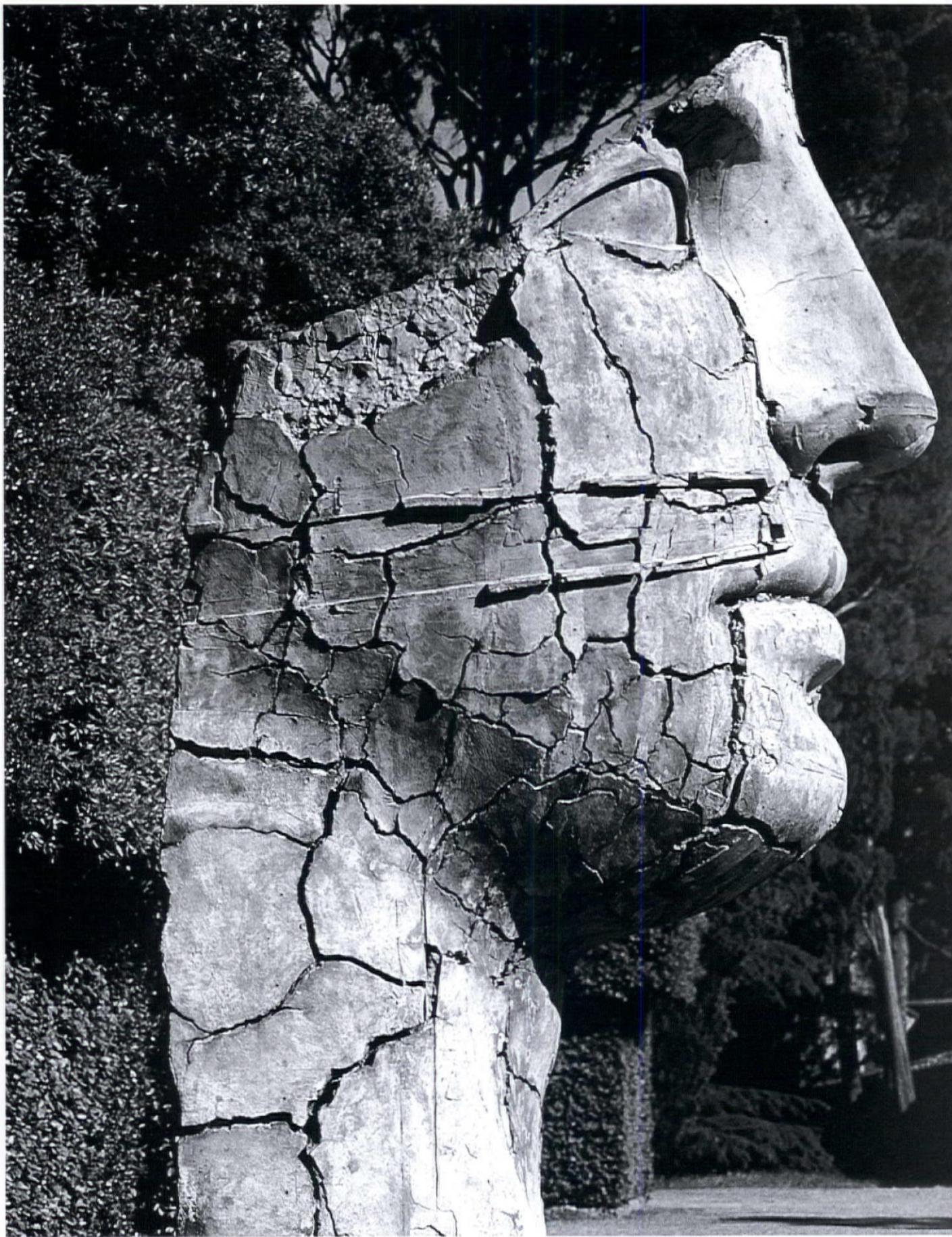
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# CONSIDERED Opinion

Robert Campbell FAIA,  
recipient, 2004 BSA Award of Honor,  
talks with Christopher Lydon

**Robert Campbell FAIA** is the recipient of the 2004 Boston Society of Architects Award of Honor. He has been the architecture critic of *The Boston Globe* since 1973 and won the 1996 Pulitzer Prize for Criticism. With photographer Peter Vanderwarker, he is the author of *Cityscapes of Boston*. A fellow of the American Institute of Architects and the American Academy of Arts and Sciences, he has also received the AIA Medal for criticism. His poems have appeared in publications including *The Atlantic Monthly* and *Harvard Review*.

**Christopher Lydon** is a self-described "professional question-asker and straight-man." He covered presidential politics for *The New York Times* in the 1970s, hosted public television's *Ten O'Clock News* in the 1980s, founded *The Connection* on public radio in the 1990s, and is combining broadcast and Web sensibilities in his new network program with Public Radio International. He was a school-reform candidate for mayor of Boston in 1993, and a public board member of the BSA.

**Christopher Lydon** I'd love to hear the list of Bob Campbell's five favorite buildings in contemporary Boston, and his five least favorite — if only to give people a baseline marker of Bob Campbell's taste.

**Robert Campbell** You're asking me to play the game that converts a work of architecture into a work of art and makes it understandable as an isolated object. But buildings, at least in cities, are always part of a larger collection, always in some kind of dialogue with one another. So best/worst lists trouble me as a way of thinking about architecture. If I were telling somebody where to see the greatest piece of architecture in Boston, I would say, walk

"Head of Apollo, Florence,"  
photograph by Peter Vanderwarker  
(2000)

Apollo was the god of light,  
music, poetry, prophecy, and  
intellectual inquiry.

down Mount Vernon Street to Louisburg Square. That is an extraordinary experience which you can't have in any other American city.

**Christopher Lydon** Is the Zakim Bridge the new mark of the town? If so, what does it tell us?

**Robert Campbell** It tells us that we were willing to waste money on an entirely impractical ornament that we all immediately loved. And I'm all for it. We should do much more of that. I think that architecture is so much more than function. Mary Catherine Bateson, Margaret Mead's daughter, said that her mother believed that food is not about nutrients — food is a kind of work of art that you create in a society with friends that embodies rituals of family and holiday. I think that's a marvelous image, food versus nutrients. In the same way, architecture is very different from a building that is only functional.

**Christopher Lydon** What does the bridge tell us about our direction?

## The Screened Porch

A chorus upon the pure  
formal fling of myself  
projectile, arrow, bird  
on the axis of the world  
out of the dark and brown  
bookshelved living room,  
the catapulting feet  
tiny, naked, pounding  
the Navaho rugs, the call  
of gulls, the shuffle of oaks,  
the blade of threshold brass,  
the porch air bright and warm,  
smell of the sun, a figure  
shadowy on the swing  
or creaking in the wicker,  
the smash through the screen door,  
the stone path chilly, the pierce  
of acorns, the downward leap  
through the wall and the hot steps,  
the pale and yielding sand,  
the lake, the far dissolving  
horizon of New York State,  
the screen door slam behind.

— Robert Campbell

(first published, *The Atlantic Monthly*, February 1994)

**Robert Campbell** Well, the bridge is unique. Everything else that the Massachusetts Turnpike Authority has done, with the exception of many nice parks, is hideous. It's based on the unfortunate assumption that when you're in the tunnel you're no longer in the world, so nobody should have to think about what the experience is like. And so we have black ceilings and black walls with wires strung out along the side in order to save a couple hundred million dollars. A couple hundred million dollars is nothing out of \$15 billion, but it's the appearance of things that we cut. And there's a larger problem: all the engineering was done for those tunnels before the architects began to look at them, and of course that should have been done at the same time in a coordinated way.

**Christopher Lydon** Isn't the refilling of the old downtown artery space the major challenge of the next decade?

**Robert Campbell** Sure it is. I don't want to knock the Turnpike Authority too much. I'm sure that everybody had a very difficult job. But so far, we're not seeing any very exciting solutions. You can't believe how this enormous space has changed the city. Suddenly, the downtown is a social collection of towers, like people at a cocktail party. It's very exciting. In retrospect, it might have been better not to think about designing the surface until after it had all come out and we could actually walk the site.

**Christopher Lydon** For most people, of course, it's news that there is so much space to work with, and that so much of the space is already committed to roadways. Is it too late for a second look?

**Robert Campbell** It's too late, yes. Everybody has tried to get involved in improving it in some way, but the Turnpike Authority is desperate to finish it up as quickly and as cheaply as possible, not to go back on decisions that have already been made. I appease myself by thinking that it took 600 years to get the Piazza San Marco to come out right.

**Christopher Lydon** What's the best that can happen in that space now?

**Robert Campbell** A lot of the land that we see there is privately owned, and those owners, I think, are going to infill those sites and reorient their buildings toward the open space. Over time, it will probably become quite lively and wonderful. Jane Jacobs pointed out long ago that parks are not always a good idea. They have to be in the right place, and they have to have the proper use, otherwise they can be dangerous. I think it's going to take some years of trying this and trying that and seeing how it works out.

**Christopher Lydon** I'm glad you invoked Jane Jacobs. I look out of my kitchen window in East Boston, over the ghosts of the Donald McKay shipyard and a busy tugboat dock. And what I see is a harbor metropolis of stunning variety. I see

brick warehouses and modern apartment buildings in Charlestown, the Zakim and the Tobin bridges, *Old Ironsides*' masts in the background and liquid-gas tankers plowing the foreground between me and the Old North Church and the State Street towers. It's a Boston panorama to be proud of. But get closer to any of the new construction, and what we see is that, for all the lip service to Jane Jacobs, her basic rules are more honored in the breach than the observance. The Jacobs rules were: mixed uses, human density, short blocks, and a complexity of old and new structures —

**Robert Campbell** Old and new, responding therefore to very different regulations.

**Christopher Lydon** Exactly. And to very different business opportunities. We love these rules, but where in the world do we actually see them used in practice?

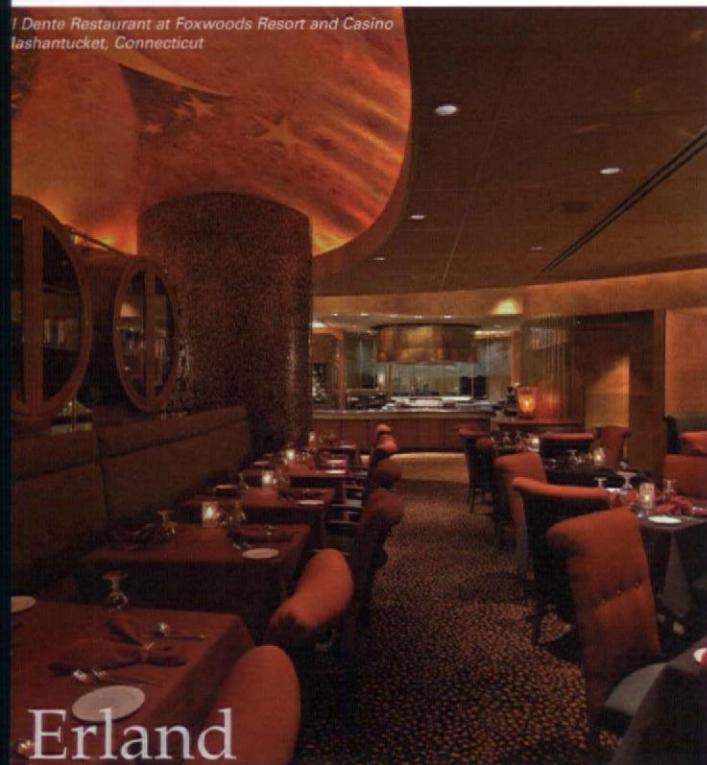
**Robert Campbell** It's a real problem; I agree with you. Let's talk about the so-called South Boston waterfront. The problem there is our taxes are too low. We don't spend enough. So the city said to that developer, "OK, you come here and build your buildings, but you've got to put a level of parking underneath, at your expense. You're going to build the streets and put in the utilities and maintain them forever; we're not going to. And by the way, keep the buildings low because we don't like high

buildings, and anyway there's the flight path from Logan."

None of those things should have happened. It's the public's responsibility to lay out the streets and the parks and the parking, and to build them and maintain them. We put so much of the onus on the private world now that we come to the point that you just raised. It's almost impossible to build the things that you and I would like to see because the developer is trying to make a buck in an impossible situation. But that's because the city is poor. Paris spends seven times as much per hectare on public open space as anywhere else in France, because Parisians see it as their window to the world. They create wonderful places everywhere, but they also have doubled the taxes. And we've got to make that choice at some point.

**Christopher Lydon** Let's talk about you. How did you get to be Bob Campbell? Readers know you as an "Inman Square urbanist." But, you know, there's a certain air of mystery, a mystique, about Bob Campbell.

**Robert Campbell** I cultivate that, of course! I grew up in Buffalo. I've never lived anywhere but in a city. I was an English major at Harvard, and I wrote my honors thesis on Dylan Thomas. And then I thought, what do you do with an English major degree? In those days it would have been very easy to be a professor of English. But the only career decision I ever really made was: I do not want to be a professor of English, so I'll be a



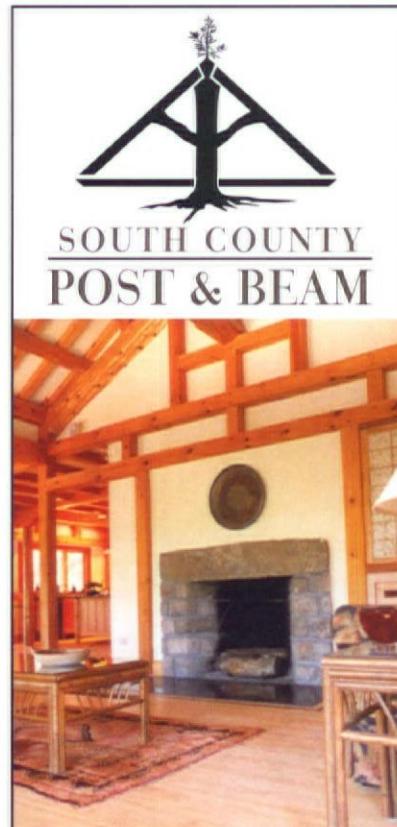
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## Eads to Glinka

it said on the back of one of the volumes of the red encyclopedia in the bedroom in Buffalo, defining an incantatory spectrum. Who was Eads? or should it be, what are eads? Or Keats? And Glinka? Shopping bag lady of the Grand Concourse, everybody knows Glinka? Product, with coal and zinc, of a European state? Eads when I grew up I learned was a designer of bridges. Glinka was never the same after the war.

— Robert Campbell

(first published, *The Atlantic Monthly*, June 1996)

journalist. I took a battery of aptitude tests, and they said, "Be an architect. You're a spatial, visual person. You're bored with abstractions." I was a junior in college, and over the next five years, I found they were right about everything. I went to the Columbia School of Journalism after I was in the Army, and the photography course was what interested me the most.

I became an editor at *Parade* magazine, your favorite Sunday supplement. It was a wonderful three years to be in New York and to be young and male and have a job that didn't involve much heavy-lifting; I recommend it to anybody. At the end of that time, I got married and decided to have a real career, so I came back to Harvard to architecture school and graduated three-and-a-half years later. I worked first for a prominent architect, Earl Flansburgh, and then became an associate in Sert's office [Sert, Jackson and Associates].

And then I started writing again. The itch just hit me. I met someone from the *Globe* at a party, and it was one of those lucky things. I wrote on my lunch hours for a while. Then the horrible recession of 1975-76 hit, and the firm went from 68 people to 20. Although I was not going to be laid off, I decided it was time to leave. I bailed out with a National Endowment for the Arts fellowship and haven't had a job since. That was 1975. I've always freelanced for the *Globe*. I'm not an employee.

**Christopher Lydon** I'd be fascinated to hear how the *Globe* handles you. I'm thinking of my own time at the *Globe* in the

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'60s when Tom Winship put the paper in the thick of the battles around Ed Logue and redevelopment, "renewal," and design questions. Who assigns you, and who edits you?

**Robert Campbell** Tom cared passionately about those issues. People tend to assume that the *Globe* assigns what to write, and it's not true. Ninety percent of the time, I'm the one who decides what I'm going to write about, and the *Globe* doesn't know until the article comes in. The *Globe* is one of the few papers left in the country that's independent enough to maintain the approach of letting their critics say what they're going to say. People sometimes assume that I don't have that kind of independence, but being a freelancer and not an employee gives me that much more freedom.

**Christopher Lydon** And what about your architecture practice?

**Robert Campbell** When I left Sert, Jackson — I haven't worked on a major project since then — I went through a few little projects. I was writing a lot. One day it occurred to me that I was reaching an age where my peers were going to be doing work that I would want to write about. And I would be in the position of trashing people in the newspaper on Tuesday and competing with them for a commission on Wednesday, and this wasn't going to work out. I was going to have to choose. And again, a

stroke of great luck — my life has been a series of strokes of luck — the American Academy of Arts and Sciences came along. Lawrence Anderson [former dean of the MIT school of architecture] asked me to help him build their new building; he didn't have any idea how to be a client. I signed on as an adviser, and we built the headquarters in Cambridge, a very successful building. And that's the kind of client I've had ever since then. I have been an adviser to nonprofit clients, usually cultural institutions and especially the Boston Symphony Orchestra, for 21 years.

**Christopher Lydon** What does a great symphony — with its own treasured hall — want to know about architecture?

**Robert Campbell** The best project for the Symphony was Ozawa Hall at Tanglewood. My role was to help them choose six architects to interview, one of whom turned out to be Bill Rawn. I advise clients that there has to be one "kid" on the interview list who, of course, isn't going to get the job, but will at least have a chance to present credentials to decision makers. Architects have so much trouble getting from designing mom's house and kitchen up to bigger jobs. Bill was the kid who was not going to get the job, who blew everybody away and did get the job.

**Christopher Lydon** You have serious training in both literature and design, and they both play a role in your work. Is there any sorting them out?



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**Robert Campbell** No, I don't think so. Brendan Gill said to me once that he was principally a writer, but he'd always used architecture as a source of analogies in his mind. He was fascinated by architecture. And I feel exactly that way, except I use both equally, literature on the one hand and architecture on the other. I'm constantly seeing one in terms of the other. I think it's very important to have something besides the work that you do to shed light on your work, to be a source of comparisons and analogies.

**Christopher Lydon** Do you want to unveil the pantheon of the writers and the architects who feed you?

**Robert Campbell** There's a certain kind of writing that I like, a kind of loose, relaxed, comfortable epistolary style that reads a lot like a letter to a friend. The voice of the person writing comes through, with no pretense that this is coming down from on high. I would say Edmund Wilson is a very good example. Randall Jarrell, the poetry critic, is another great model for me. He gets so excited about what he's reading: "The greatest poem ...." And at the end of every review of a new book of poems, he lists the best poems in the book. He goes out on a limb. He takes his chances.

As far as architecture goes, I try to learn to appreciate everything, but of course I have my biases. I'm a huge Frank Lloyd Wright fan, for example.

**Christopher Lydon** Who else? Of all time. Including Michelangelo.

**Robert Campbell** Palladio's country houses are utterly fantastic. I could make a list of 50 right away. Sir John Soane. Thomas Jefferson — the University of Virginia is very possibly the greatest American building. Louis Kahn — the Kimbell would be its rival, if you wanted to pick the greatest American building. There's general agreement on those people, I think. Not everybody likes Frank Lloyd Wright. When I was at the Harvard Graduate School of Design, you couldn't mention Wright. The place was run by Europeans, and Wright was this theatrical American who did these self-involved buildings. There was one guy in my class who loved Wright and kept designing buildings like his, and he virtually flunked out.

**Christopher Lydon** Do you want to nominate some purely idiosyncratic, only-Bob-Campbell-loves-them, architects?

**Robert Campbell** Bernard Maybeck. His Christian Science Church in Berkeley is on my list of the 10 greatest American buildings. His houses are wonderful.

**Christopher Lydon** Name another who's not a household word — maybe one of your contemporaries.

*Forget rolling the dice.*



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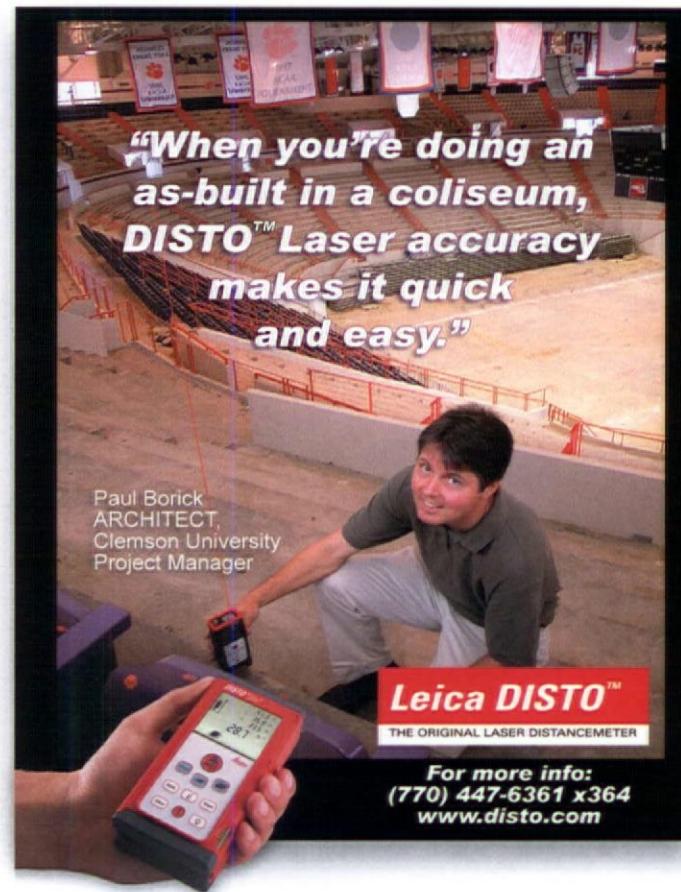
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**Robert Campbell** It's hard to judge your contemporaries. Some French or Spanish writer said of Robert Frost, "A very creative person is always very uneven." God knows Robert Frost was uneven, but he was also very great. I think you have to bear that in mind. A very creative person like Frank Lloyd Wright, and Frank Gehry today, is always reaching a little bit beyond the doable, and that means falling on your face at regular intervals.

I'm a great admirer of Frank Gehry. I think his new Disney concert hall is a great building and the best thing he's ever done. But then you say to yourself, when does a personal matter become a shtick? I think he's now definitely into his shtick period; he's doing the same building over and over again, and we'll have to see what happens.

**Christopher Lydon** What direction is architectural writing going in?

**Robert Campbell** Léon Krier, who's an old friend and the most retro architect in the world, said, "It's very important that we divorce architecture from art history." That is true. Art history is all about innovation; it's all about avant-gardism. Architecture lasts a long time and is very difficult to build. The peak of the pseudo-intellectual attitude toward architecture was about 1990, when all the schools were filled with people teaching architecture students elaborate

## Linda's Coat

You bought a coat at Saks, a coat for shooting elegantly in L.A., black to the ankles, a smoky swirl beneath your golden hair.

But you were distressed. So many coats, you said, dark coats in long ranks in the silent aisles. Would anyone claim them? What would become of them?

That night a private screening troubled your sleep: the window of pet store puppies, eager to please, and the tailored greyhounds in the passing van.

— Robert Campbell

(first published, *Harvard Review*, Fall 1998)

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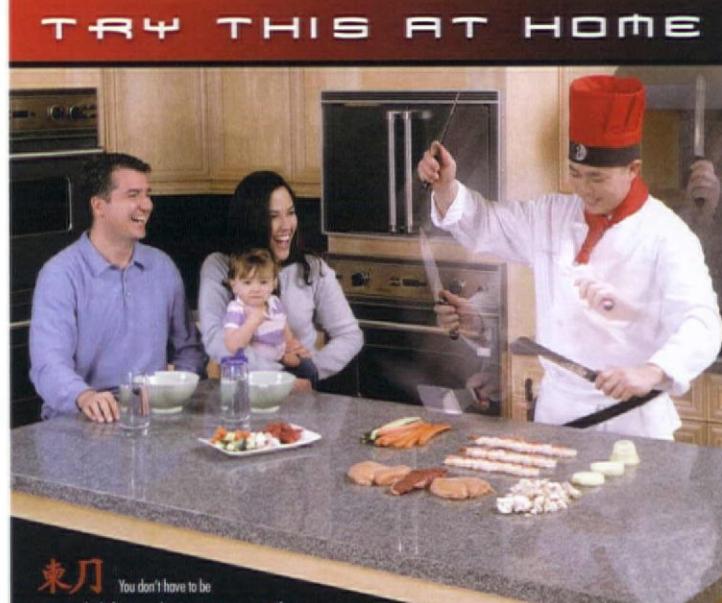


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philosophical theories that the teachers themselves didn't understand very well. You went to architecture school and you were taught philosophy. I'm very happy that's coming to an end, and that there's going to be a rapprochement between schools that teach architecture and the offices that practice architecture, and that architecture will once again be thought of more as place-making.

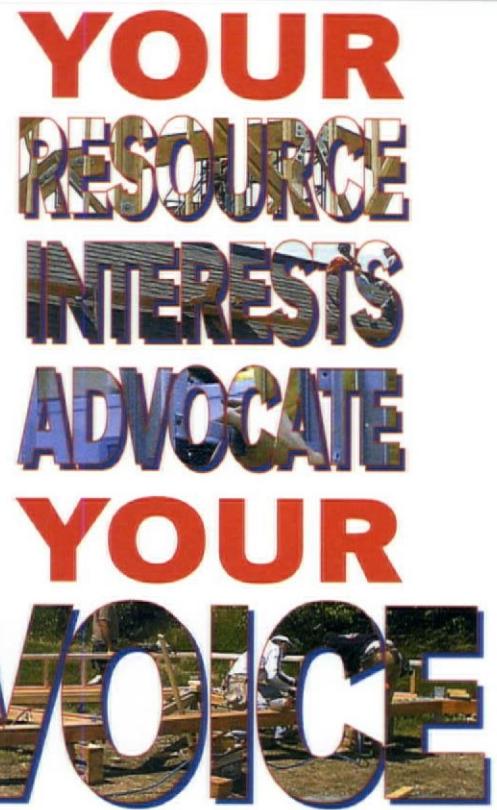
**Christopher Lydon** The biggest place-making story of our time comes with all the proposals to rebuild the World Trade Center in Lower Manhattan. What did you think of them?

**Robert Campbell** They all looked to me as if they'd been lifted directly from old Flash Gordon comic books — take a tower and lean it 30 degrees outside. What does that have to do with anything? Will people rent an office on the 100th floor of a building on the site of the World Trade Center? It's not going to be me. It's not going to be you, I bet. The practical issues of how you make a world are so much more important than issues of how you invent some new form in architecture. I thought most of the proposals were terrible and that the ones that Herb Muschamp, who at that time was the architecture critic at *The New York Times*, solicited from his friends were even sillier. I think we'll finally get past that and start asking ourselves the real question: What makes a good place? Memory is important. Nature is important. Practicality, the purpose for which it's going to be built, is important. Intelligibility is very important.

A lot of people look at avant-garde buildings and have no idea what they're looking at, because there's no common language to represent the building. For me, that's the big thing. My definition of architecture is the art of making places. It's not an artist's sculpture. It's not the art of painting. Places can be rooms or corridors. They can be porches or streets. They can be gardens, golf courses. Places are made by human beings for human habitation. And that's how you need to evaluate them. I've seen that on the rise, and I'm very happy about that.

**Christopher Lydon** What has Boston meant as an intellectual and artistic space for a writer like you?

**Robert Campbell** Robert Lowell gave a reading once, in which he said it had been a source of disappointment to him his whole life that Boston was so much less creative than Nashville, Tennessee. We are not cutting-edge in architecture or anything else at the moment. Maybe that's good; maybe it's bad. A lot of people would say it's good; there's too much cutting-edge stuff elsewhere. I like being in Boston. I like our relationship to New York. When you write architectural criticism, since you are not advising people if they should buy tickets, you're writing about more than just a building. You're trying to raise issues that have some more general importance. There's more than enough happening here to write about. Would I be equally happy somewhere else? Probably not. ■



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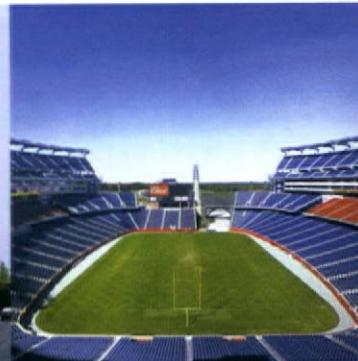
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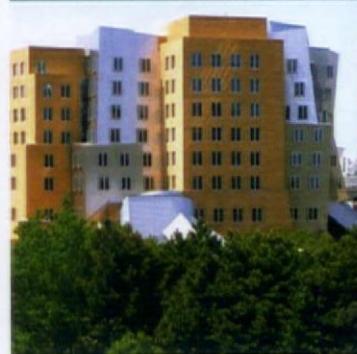
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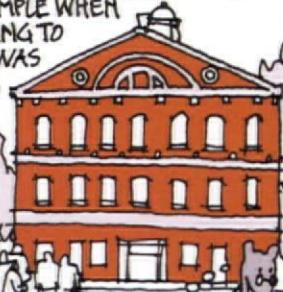
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ALL THIS FOR A VIEW?  
BUT EVERYONE LOVES  
THE INSIDE!

BOSTON'S NEW CONVENTION  
CENTER STILL NEEDS TO  
PROVE IT'S MORE THAN BIG

BUT THAT FRONT SOARS

I ALMOST DIDN'T SEE  
IT BEHIND THE VENT SHAFT

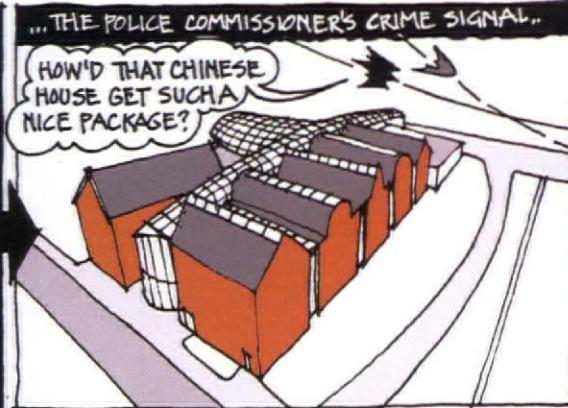
I STILL DON'T  
UNDERSTAND IT...  
I LIKE BACK BAY!

YEAH, WE'VE GOT  
MODERN - LOOK AT THE HANCOCK

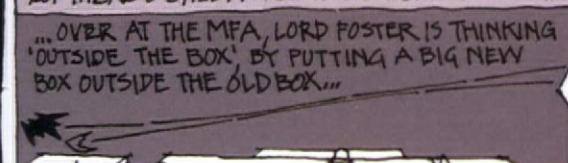




FLYING THROUGH THE NIGHT SKY, DARK BRICK MISTAKES THE PEM SKYLIGHT FOR...



HOW'D THAT CHINESE HOUSE GET SUCH A NICE PACKAGE?



BUT THERE'S STILL A CROP OF MUSEUMS COMING...  
OVER AT THE MFA, LORD FOSTER IS THINKING 'OUTSIDE THE BOX' BY PUTTING A BIG NEW BOX OUTSIDE THE OLD BOX...



DON'T THEY NEED MORE MONEY THAN ALL THE OTHER MUSEUMS COMBINED?

BACK IN KENDALL SQUARE, SUSTAINABLE DESIGN SHOWS IT'S MORE THAN SOLAR COLLECTORS FOR GENZYME - AT THEIR CATHEDRAL OF ST. GENE!



MOST OF THESE NEW BUILDINGS WERE FUNDED JUST AS THE TECH ECONOMY PEAKED IN AN EARLIER MILLENNIUM...



AND THE NEW ICA MAY BE ALONE ON FAN PIER

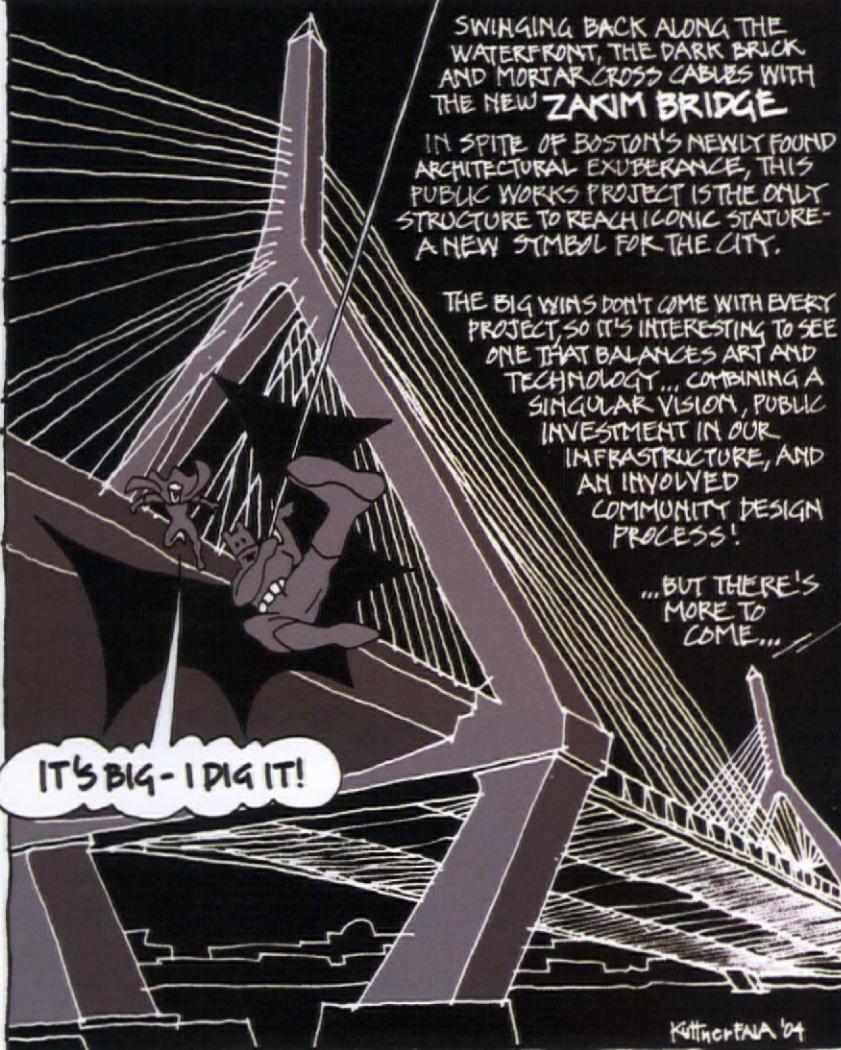
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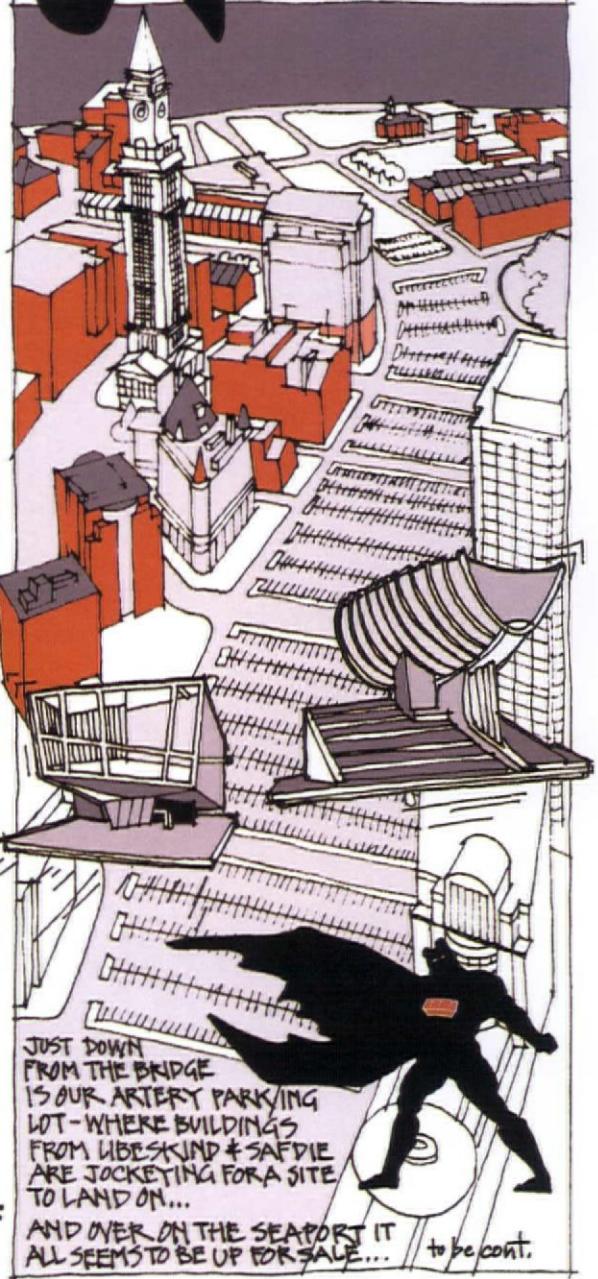
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KUTTER & FAIA '04



AND OVER ON THE SEAPORT IT ALL SEEMS TO BE UP FOR SALE...

to be cont.

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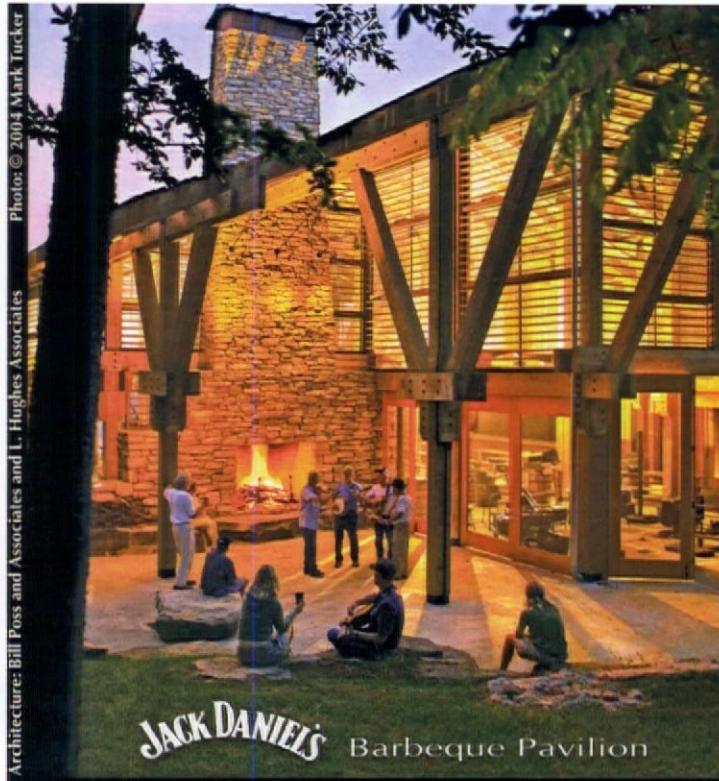


Photo © 2004 Mark Tucker

Architecture: Bill Poss and Associates and L. Hughes Associates

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## Gillette Stadium in Foxboro, MA

Photo Courtesy of Ryan Iron Works, Raynham, MA  
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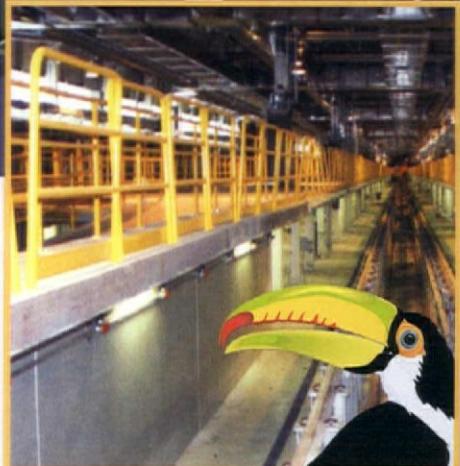
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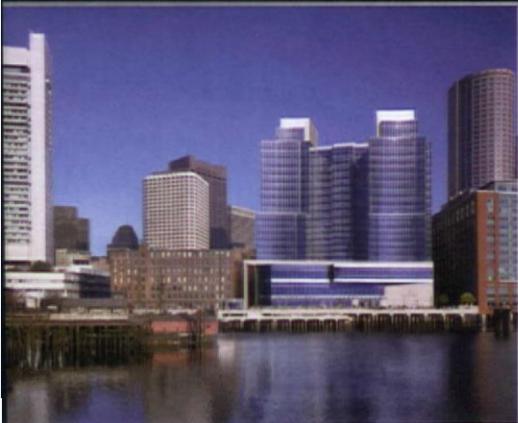
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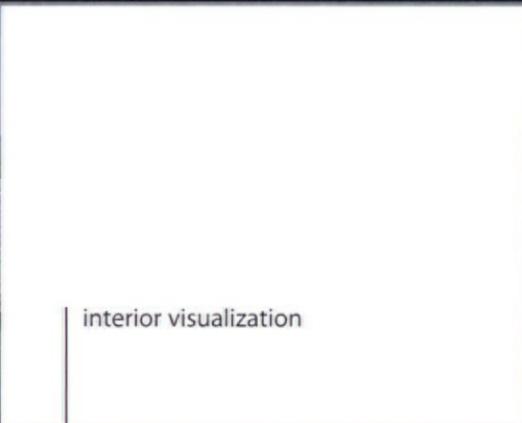
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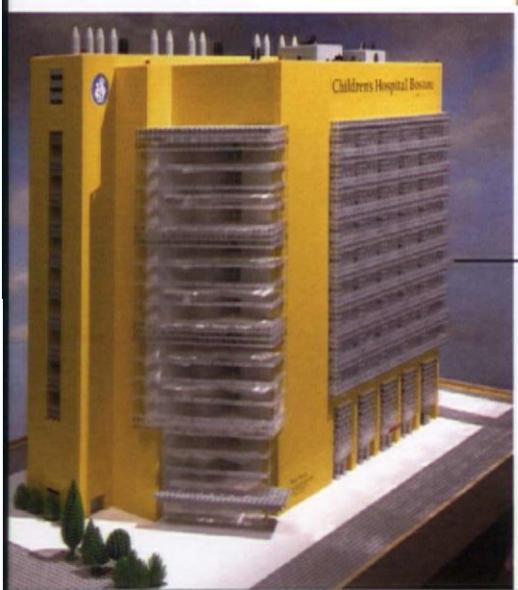
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interior visualization



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Childrens Hospital, Boston, MA  
model created with Lego blocks



Atelier 505 Boston, MA  
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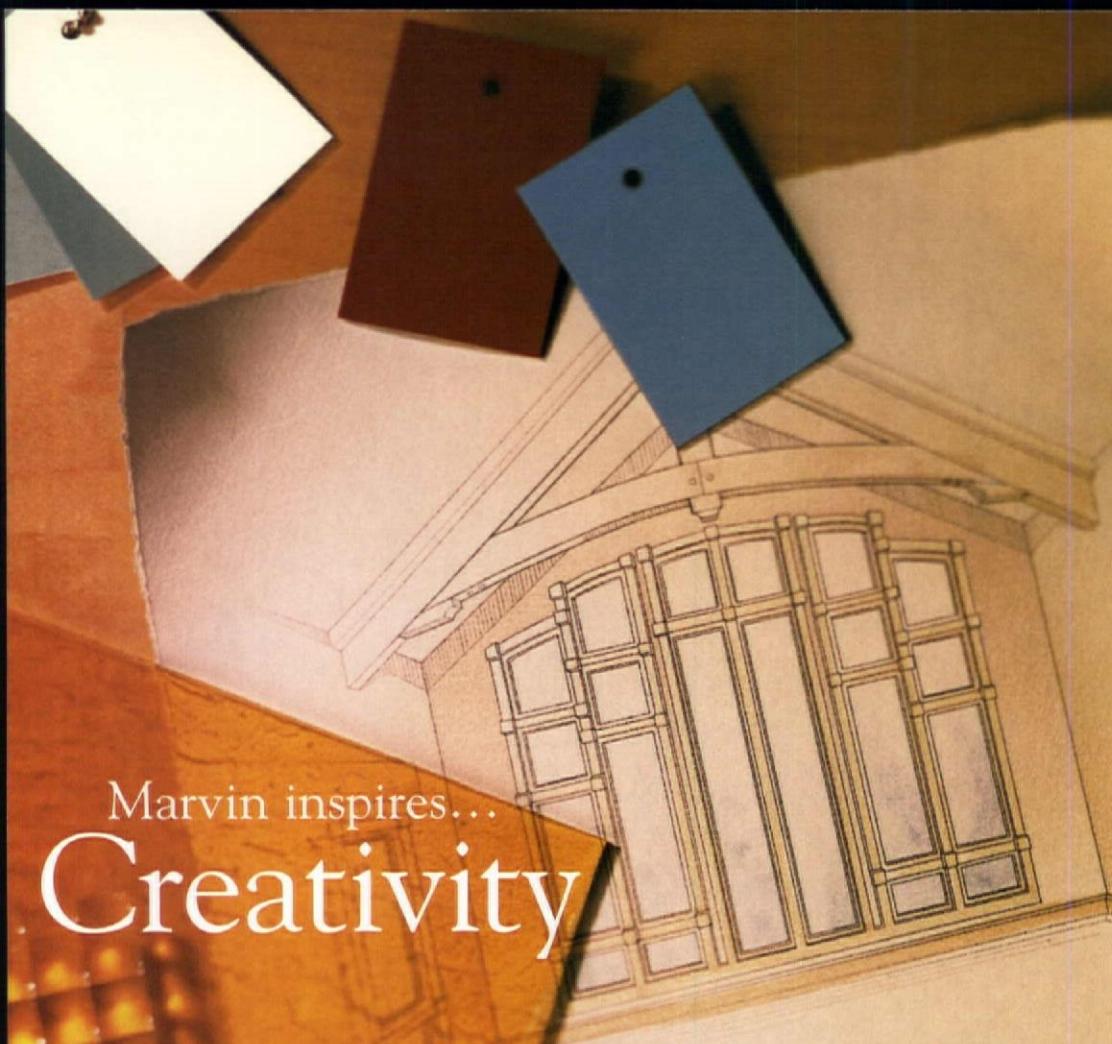
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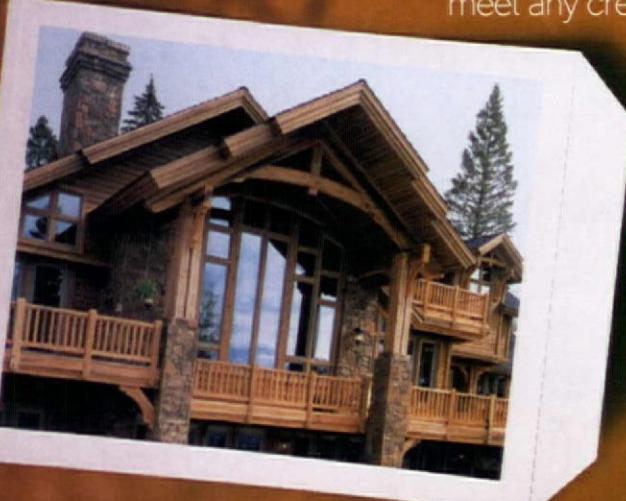
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# 2004 Harleston Parker Medal

Simmons Hall Undergraduate Residence  
Massachusetts Institute of Technology

**Steven Holl Architects with Perry Dean Rogers | Partners**

**JURY:** **JURY COMMENTS:**

**Lawrence Chan AIA**

Chan Krieger & Associates  
Cambridge, Massachusetts  
(jury chair)

**Alex Anmahian AIA**

Anmahian Winton Architects  
Cambridge, Massachusetts

**Barbara Boylan AIA**

Massachusetts Bay  
Transportation Authority  
Boston

**David Eisen AIA**

*The Boston Herald*  
Abacus/Eisen Architects  
Boston

**Diane Georgopoulos AIA**

MassHousing  
Boston

**Daniel O'Connell**

Spaulding & Slye Colliers  
Boston

**Deborah Poodry**

Massachusetts Institute  
of Technology  
Cambridge, Massachusetts

**Ronald Rich**

A.J. Martini  
Winchester, Massachusetts

**Kairos Shen**

Boston Redevelopment Authority  
Boston

**Nader Tehrani**

Office dA  
Boston

More than any other candidate for this annual award, Simmons Hall has many, if not all, of the attributes sufficient to qualify the project for the 2004 Harleston Parker Medal. To be sure, the conclusion was not immediate or unanimous, and we did have some reservations that included: a questionable relationship to the street; hallways that appear too dark, too wide, and too low; the choice of material and finish for the interior organic spaces; the durability of the exterior skin over time; and an unfamiliar housing concept.

But we were not dissuaded by these apparent shortcomings; past winners have also had their share of flaws. We noted that MIT, the client, is an institution that supports innovation and change and that, regardless of how unusual the project may appear to the outside world, the project successfully fulfills its client's mission — physically, culturally, socially, and intellectually. We learned that the building is very popular with students, even though most of them come from conventional residential environments. We also recognized the innovative structural and mechanical systems that constitute some of the building's lesser known sustainable features, potentially qualifying the building for LEED Silver or Gold certification.

What truly elevates Simmons Hall is its daring, its freshness, and its high aspirations. There is a cerebral quality in the design that is still unfamiliar to our mental databanks, perhaps not unlike the occasions when Le Corbusier presented the Unité d'Habitation, or Carpenter Center, or when Pablo Picasso unveiled the painting of his first Cubist woman. We acknowledge the beauty and attributes of Simmons Hall and recognize that our appreciation will only grow and mature over time.

The Harleston Parker Medal was established in 1921 by J. Harleston Parker to recognize "the most beautiful piece of architecture, building, monument, or structure within the limits of the city of Boston or of the Metropolitan Parks District."

**Editor's note:**

The full text of jury comments may be found at [www.architects.org/awards](http://www.architects.org/awards).



**2004 Harleston Parker Medal**

**Simmons Hall Undergraduate Residence**  
Cambridge, Massachusetts

**Client:**

Massachusetts Institute of Technology

**Architect:**

**Steven Holl Architects**

New York City

[www.stevenholl.com](http://www.stevenholl.com)

**Associate architect:**

**Perry Dean Rogers I Partners**

**SHA project team:**

Steven Holl AIA; Timothy Bade (project architect); Ziad Jameleddine; Anderson Lee; Peter Burns; Gabriela Barman-Kramer; Makram el Kadi; Annette Goderbauer; Mimi Hoang; Matt Johnson; Erik Langdalen; Ron-Hui Lin; Stephen O'Dell; Christian Wassmann

**Contractor/construction manager:**

Daniel O'Connell's Sons

**Consultants:**

Guy Nordenson and Associates (structural design engineer); Simpson Gumpertz & Heger (structural engineer of record); Arup (mechanical); Fisher Marantz Stone (lighting)

**Photographers:**

Andy Ryan (top and right) and Paul Warchol

# Life at Simmons

## What the architecture magazines don't tell you

BY ANNA BRUCHEZ (with JENNY HU)

**T**he sounds within a building describe the nature of the habitat. Our home, renowned for its architecture, has sounds as unique as its character.

*Rat-a-tat-tat!* I awaken at 4 a.m. to the sound of machine guns. Are we under attack? No, it's just people watching the latest Bond flick in the lounge next door. I play the part of the grumpy neighbor as my sleep is once again disrupted by noise traveling through the multi-story lounges.

That's all right. Sleep has been fitful lately because it's so cool in this room. If only I didn't have nine windows, a concrete wall, and bare floors — all sucking warmth out of my room.

*Ouch!* I tripped over that useless cube on the way out the door. The cube is supposed to be used to open the upper windows, but it's so heavy, I can't move it around. Besides, nobody has time to open and close nine windows every day.

*Buzz!* At my early desk shift, I let in two very persistent architects. They don't seem to be intimidated by the Trogdor\* threatening "burnination" at the front door. "I'm sorry, we can't

let architects in. This is a residence," I tell them. In the blink of an eye, the architects have darted away and are now just a little speck at the end of the first-floor hallway. "Come back!" I yell, chasing after them. Shoot, foiled again. They've disappeared into the elevator. After my desk shift, I spend half an hour running around the building looking for them. When I find them, they have glazed-over looks in their eyes and are very confused. "We can't find the way out!" they plead. Nonetheless, they recover quickly enough to persuade me to show them my room.

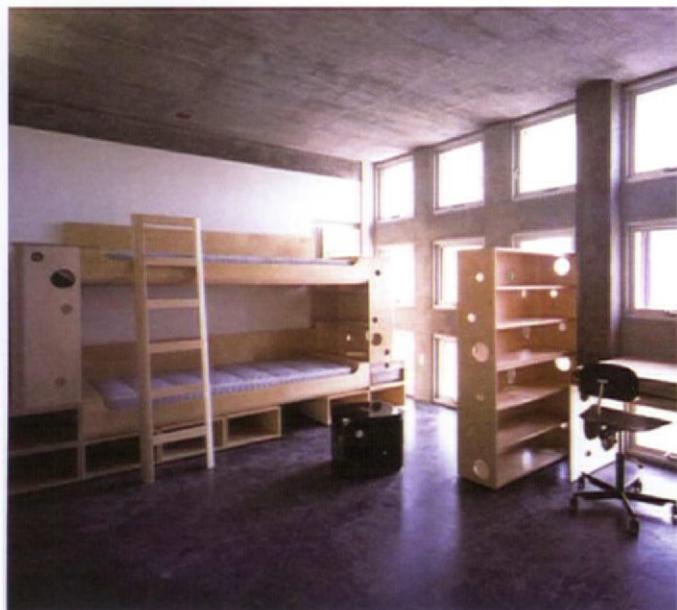
Reluctantly, I take them in, waking up my still-slumbering roommate. My roommate and I feel like animals in a zoo, as the architects peruse our habitat at their leisure. They smell our holey trash can. They open our clear plastic drawers — Wait! No! Stop! That's my underwear drawer! The culprit turns to me with guilty eyes. No big deal, we're used to having our privacy invaded like this.

*Crash! Bang! Ouch!* I'm in an ambulance on the way to the medical center after smashing my leg. A friend talked me into helping him "loft" his bed. The furniture in this dorm is supposed to be modular, which means that students can reconfigure their furniture to fit their needs. Of course, the irony of it is that the furniture is extremely heavy. While we were lofting the bed, my friend dropped his end of the bed, and all 300 pounds of it came crashing down on my leg.

*Oooo!* The building howls at night like a coyote during a full moon. Maybe it's the ghost of Simmons. Can a two-year-old building have ghosts? Or maybe it's just the second-floor glass walkway. Either way, it is too chilly and windy to go out tonight. Disco party in the Meditation Room! It's the only lounge where the lights actually dim. ■

Anna Bruchez is an MIT junior majoring in biology. Jenny Hu is an MIT junior majoring in aeronautical and astronautical engineering. They have lived in Simmons Hall since its opening in 2002, their freshmen year.

\*Editor's definition: Trogdor is a mythical dragon who, well, see for yourself: [www.homestarrunner.com/sbemail58.html](http://www.homestarrunner.com/sbemail58.html).



# 2004 Rotch Travelling Scholarship

## Our Complete Constructions

BY TAMARA ROY AIA

### JURY:

**Alex H. Anmahian AIA**  
Anmahian Winton Architects  
Cambridge, Massachusetts

**Rebecca Barnes FAIA**  
Boston Redevelopment  
Authority  
Boston

**Steven Foote FAIA**  
Perry Dean Rogers Partners  
Boston

**Brian Healy AIA**  
Brian Healy Architects  
Boston

**Ralph Lerner FAIA**  
Princeton University  
Princeton, New Jersey

**First Prize (\$35,000)**  
**Aaron Follett**

**Second Prize (\$15,000)**  
**Elizabeth Kostojohn AIA**

**Alternate**  
**Jason E. Knutson AIA**

This year's Rotch competitors faced challenges at every turn: a Korean religious center with a program that featured three assembly spaces, including a children's chapel; a tight, sloping site with an existing church; a total lack of information regarding another cultural tradition; and 10 days to design and present their projects. Most of us would have given up right there.

With \$35,000 for a year of travel to gain, they persevered. Aaron Follett, the winner (thus earning the title "2004 Rotch Scholar"), condensed his building on the urban side of the site, stacking three compact stories behind a teak screen. Layering functional elements like a wedding cake, he organized the assembly spaces one per floor, moving up the building from secular to religious spaces, with community outreach activities on the ground, a classroom above, and a children's chapel on the top. He left the rest of the site untouched, and gained the jury's respect for the clearest of diagrams. His milky interior perspectives make one want to know how, with more time, he might materially create the feeling of being encased in translucent blue and peach jelly(!).

Elizabeth Kostojohn, the second-prize winner, and Jason Knutson, the alternate, also developed compelling projects, hers a dispersion of objects paying homage to the church and sheltering play areas and a garden, his a whirlwind of movement whose vortex was the children's chapel perched like a water tower over the church.

Yet, for all their skillful manipulation of space, form, and structure, the projects seemed to avoid the real questions that this project poses. What is spirituality to the Korean church-goers? How do they feel about their existing church and its image in the neighborhood? In a Korean family structure, how would parents hope to communicate "God" to their children? How do architects make sacred space for young people? Although the competitors were each allowed 100 words to describe their project, the words "God," "spirit," "sacred," "religious," "Korean," and "family" were noticeably absent.

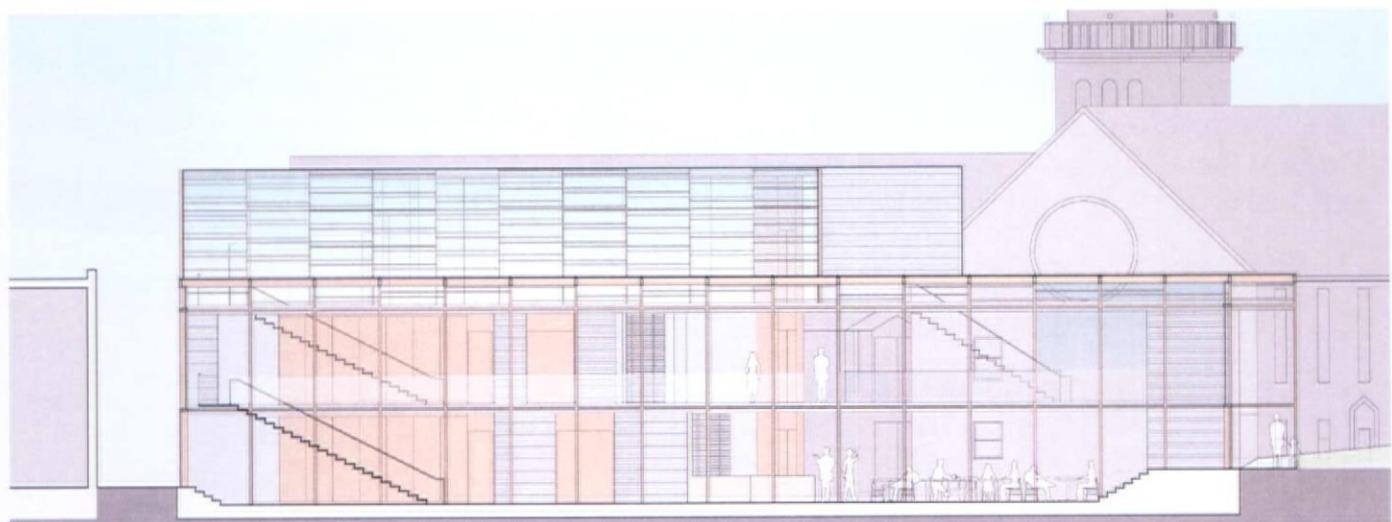
Have the bible-thumpers stolen our vocabulary for life's (or architecture's) big questions? Or do we now believe that architecture should remain detached, abstract, and nonspecific? Perhaps it is also the perceived rules of architectural competitions that make it unlikely the designers would address the problematic intersections between culture and building. We, as designers, are taught to show what we know, not to reveal where we have questions or, worse, that we might lack answers. Instead, we fill in the empty spaces with our own "stuff" before we notice that the blanks aren't ours to fill — we are the messengers, not the message.

Not surprisingly, those blanks become minimalistic visions, even in the face of mounting evidence that laypeople do not share the same love of empty space that we architects are taught to prize. The best spiritual buildings may be uncluttered, but they are anything but empty: think of Tadao Ando's Chapel on the Water, with its gritty concrete walls and huge pool of water reflecting a single cross, or Faye Jones' nearly breathing wood skeletal chapel in the forest. Nature is a vital element. Spiritual space is emotional space, and it is full.

Spiritual meaning, cultural identity, and humility are difficult topics in our profession, yet they are also some of the most important lessons these Rotch Scholars may learn from their travels. They are just at the beginning of their journeys to one of the greatest cultural and spiritual spaces there is — the world — and as they experience the diversity of other countries, belief systems, and buildings, they may get more comfortable with knowing less, asking questions, and realizing how incomplete our mental and physical constructions really are. ■

Tamara Roy AIA practices architecture and urban design at Von Grossmann & Company, teaches design at Northeastern University, and is a previous \$15,000 second-prize winner of the Rotch Travelling Scholarship. This year's competition program was written by Brian Healy AIA.

The Rotch Travelling Scholarship was established in 1883 to advance architectural education through foreign study and travel. Rotch Scholars today are selected through an annual two-stage competition. For more information, go to [www.rotchscholarship.org](http://www.rotchscholarship.org).



# Honor Awards for Design Excellence

## JURY:

**James Childress FAIA**  
Centerbrook Architects  
Centerbrook, Connecticut

**George Miller FAIA**  
Pei Cobb Freed & Partners  
New York City

**Kate Schwennsen FAIA**  
Department of Architecture  
Iowa State University  
Ames, Iowa

## JURY COMMENTS:

As we reviewed these projects, many questions came to mind about our profession and the current state of design. Why are there still so many poor examples of the ways in which buildings hit the ground — why don't all of us pay more attention to this critical design issue? Why does there seem to be so little innovation in the use of materials? Why is public school architecture seemingly so uninspired everywhere? Why do we as architects pay so little attention to the design of ceilings? Why as architects do we seem to find it so difficult to devote our design skills to the creation of interiors that are as well done as exteriors? Even with questions such as these in mind, we were struck this year by the extremely high level of competence of the work we had the pleasure to review. The traditional image of Boston and/or New England architecture as somehow "stodgy" or conservative was not borne out by the work we had the opportunity to examine this year. On the contrary, the work submitted not only confirmed the capacity of Boston-area architects to produce high-quality contemporary work, but also seemed to be a testimony to the thoughtfulness of the clients who commissioned the work.

## Honor Awards

**39 Elkus/Manfredi Architects**  
Cutler Majestic Theatre  
Emerson College  
Boston

**40 Elkus/Manfredi Architects**  
Tufte Performance and Production Center  
Emerson College  
Boston

**41 Ellenzweig Associates**  
Traction Power Substation  
Boston

**42 Kallmann McKinnell & Wood Architects**  
World Trade Center West  
Boston

**43 Leers Weinzapfel Associates**  
Science Center Expansion  
Harvard University  
Cambridge, Massachusetts

**44 Machado and Silvetti Associates**  
Stone Barns Center for Food and Agriculture  
Tarrytown, New York

**45 Charles Rose Architects**  
Carl and Ruth Shapiro Campus Center  
Brandeis University  
Waltham, Massachusetts

**46 Kyu Sung Woo Architects**  
The Village Residence Halls  
Brandeis University  
Waltham, Massachusetts

## Awards

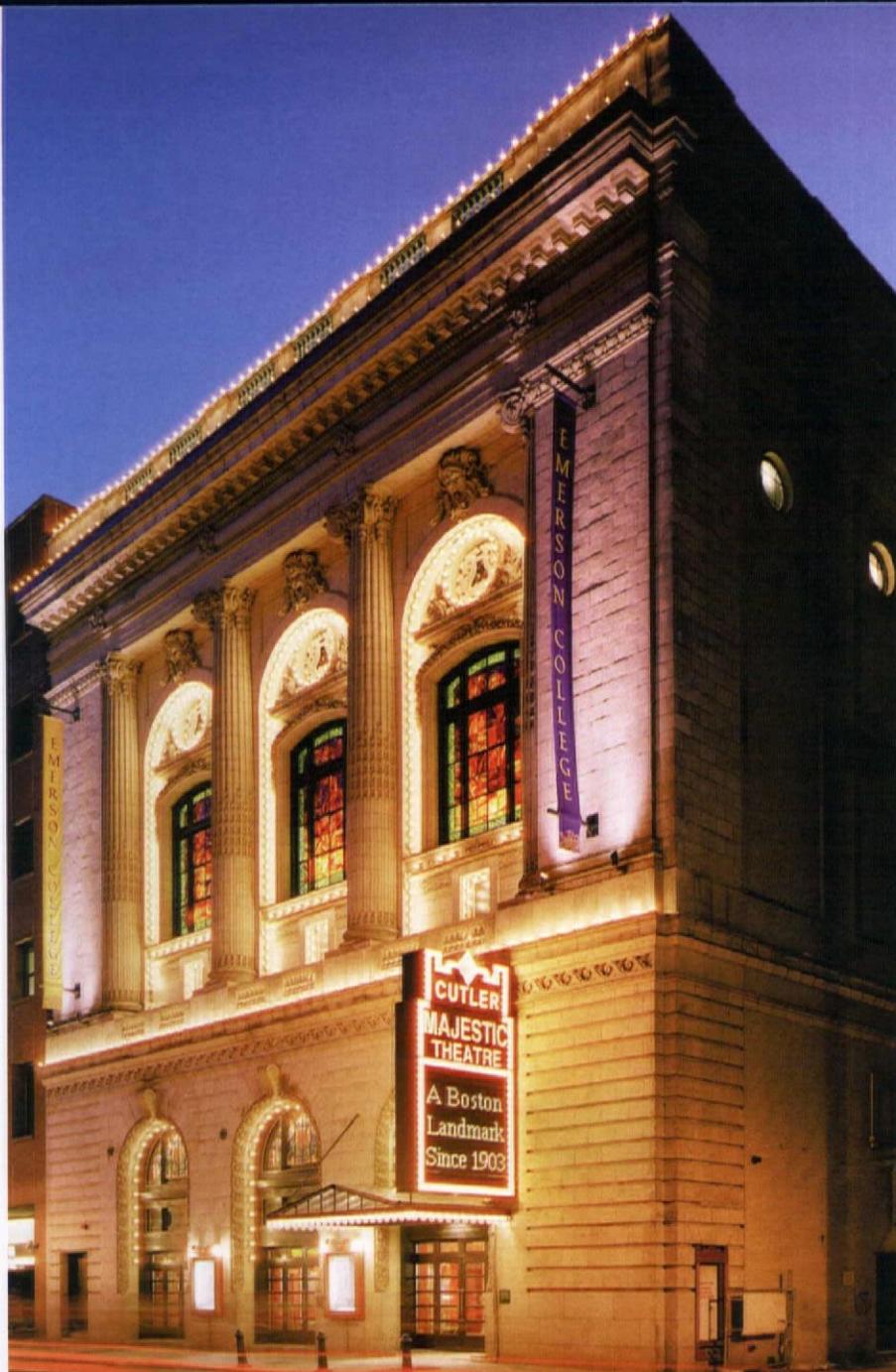
**47 Finegold Alexander + Associates**  
Dover Sherborn Regional Middle School  
Dover, Massachusetts

**47 Brian Healy Architects**  
Patrizio Residence  
Gradyville, Pennsylvania

**48 Machado and Silvetti Associates**  
South Boston Maritime Park  
Boston

**48 Payette Associates with Baldwin White Architects**  
Medical Education and Biomedical Research Facility  
University of Iowa College of Medicine  
Iowa City, Iowa

**Editor's note:** The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).



**Honor Award**

**Cutler Majestic Theatre**

Emerson College

Boston

**Architect:**

**Elkus/Manfredi Architects**

Boston

[www.elkus-manfredi.com](http://www.elkus-manfredi.com)

**Project team:**

Howard F. Elkus FAIA, RIBA  
(principal-in-charge); Robert M.  
Koup AIA (project manager)

**Contractor:**

Lee Kennedy Company

**Consultants:**

Kirkegaard Associates (acoustical);  
Auerbach Pollock Friedlander (theater);  
Evergreene Painting Studios (interior  
restoration); LeMessurier Consultants  
(structural); Cosentini Associates  
(mechanical/electrical/plumbing)

This project restored Emerson College's Cutler Majestic Theatre to its original Beaux Arts grandeur. The project included the re-opening of the second balcony, expansion of seating capacity from 980 to 1,200 seats, enhancement of audience amenities, restoration of decorative finishes, and the addition of state-of-the-art theatrical systems.

**Photographer:**

Bruce T. Martin



**Honor Award**

**Tufte Performance and**

**Production Center**

Emerson College

Boston

**Architect:**

**Elkus/Manfredi Architects**

Boston

[www.elkus-manfredi.com](http://www.elkus-manfredi.com)

**Project team:**

Howard F. Elkus FAIA, RIBA

(principal-in-charge); Robert M.

Koup AIA (project manager)

**Contractor:**

Lee Kennedy Company

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LeMessurier Consultants (structural);

Cosentini Associates (mechanical/

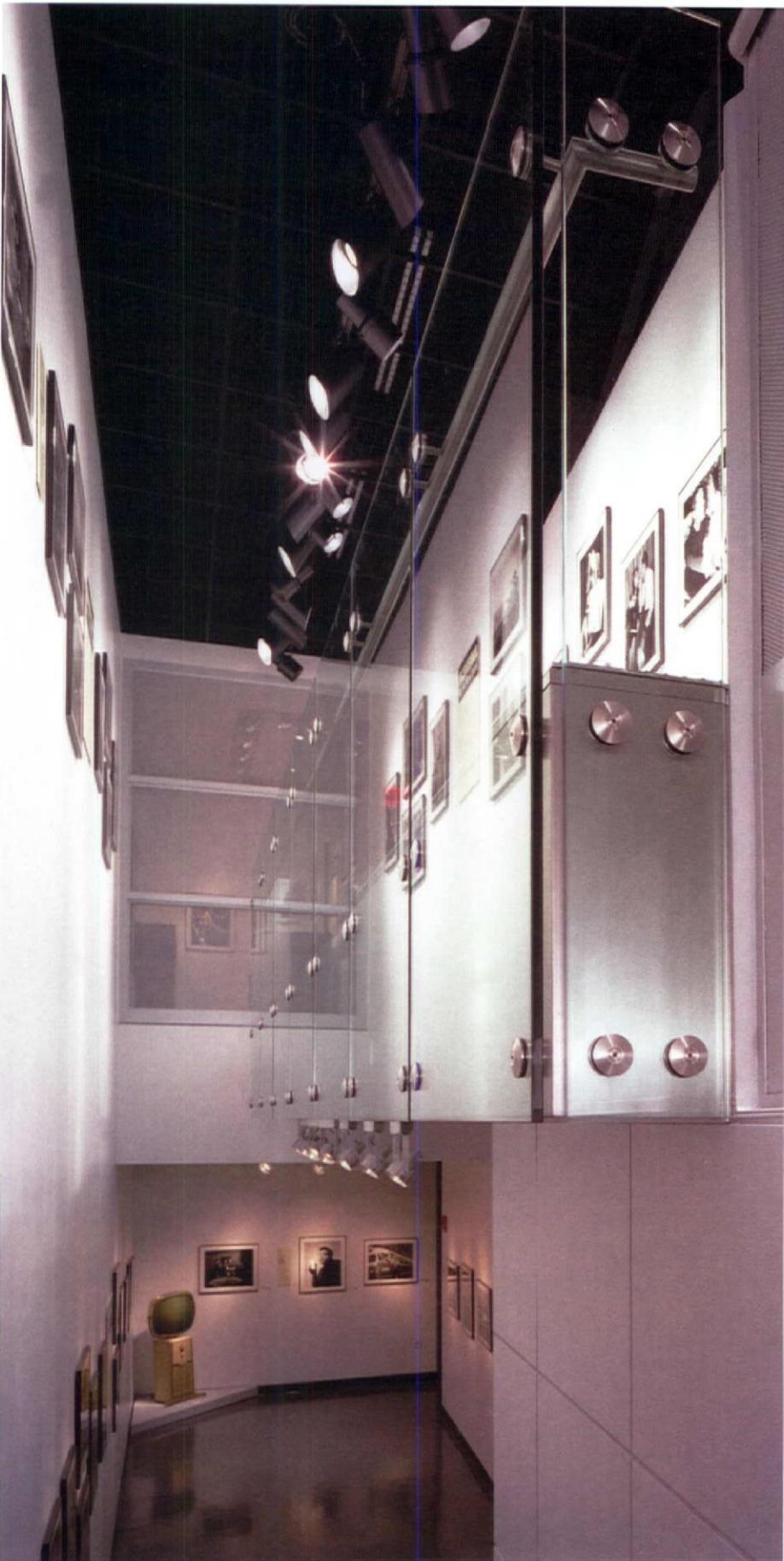
electrical/plumbing)

**Photographers:**

Peter Vanderwarker (bottom and right)

and Benjamin Cheung

The Tufte Performance and Production Center houses the core of Emerson College's live performance, broadcast, and video production facilities. In completing the 11-story building on a tight, mid-block site, Elkus/Manfredi linked multiple campus buildings and created a new identity for the college in the Theater District.





**Honor Award**

**Traction Power Substation**

Boston

**Client:**

Massachusetts Bay  
Transportation Authority

**Architect:**

**Ellenzweig Associates**  
Cambridge, Massachusetts  
[www.ellenzweig.com](http://www.ellenzweig.com)

**Project team:**

Harry Ellenzweig FAIA; Michael Lauber AIA;  
Miltos Catomeris AIA; Gabriel Yaari;  
Patrick McDonough; Howard Magier;  
Michael Nipoti; Christina Contis; Imran  
Khan; Ed Koehler; James Suh

**Contractor:**

Walsh Construction Company of Illinois

**Consultants:**

Weidlinger Associates (structural); SAR  
Engineering (mechanical/electrical/  
plumbing/fire protection); Bryant  
Associates (civil); R.W. Beck/HNTB  
(traction power electrical engineers);  
Parsons Brinckerhoff Quade & Douglas  
(geotechnical/vent shaft); Timothy  
Johnson (rendering)

**Photographer:**

Peter Vanderwarker

This power plant for the MBTA honors its  
location in Boston's historic Quincy Market  
area. Recasting the predominant features  
of neighboring buildings in limestone walls  
with superimposed aluminum grids, the  
architects harmoniously housed a com-  
pletely utilitarian, heavy-machinery function  
while avoiding imitative historical motifs.

**Honor Award**

**World Trade Center West**

Boston

**Client:**

Pembroke Real Estate  
and The Drew Company

**Architect:**

**Kallmann McKinnell & Wood Architects**

Boston

[www.kmwarch.com](http://www.kmwarch.com)

**Contractor/construction manager:**

Turner Construction Company

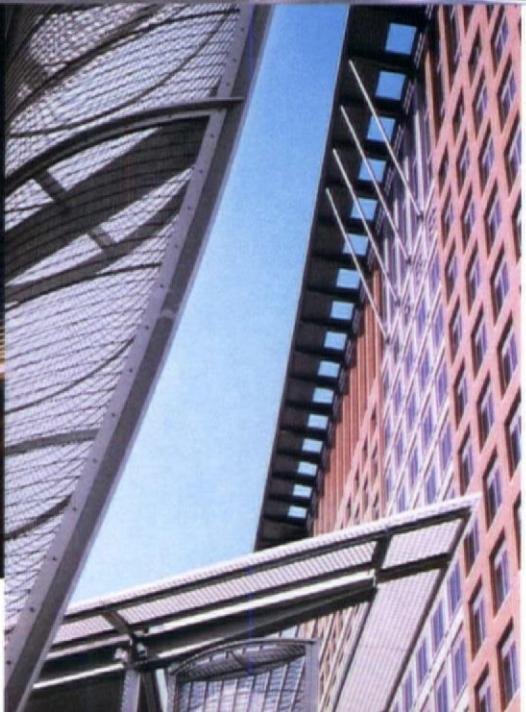
**Consultants:**

Shooshanian Engineering Associates  
(mechanical/electrical/plumbing);  
Weidlinger Associates (structural); Parsons  
Brinckerhoff Quade & Douglas (civil);  
Elizabeth Banks Associates (landscape  
architect); Pressley Associates (landscape  
architect of record); Halvorson Design  
Partnership (streetscape landscape archi-  
tect); Ripman Lighting Consultants (lighting)

**Photographers:**

Robert Benson (right and bottom) and  
Andrew DeLory

This office tower and two-story retail  
structure join the World Trade Center in  
Boston's Seaport District. The low-rise  
building features a steel trellis cornice and  
stainless steel mesh "sails" that provide  
wind mitigation and illumination for the  
pedestrian passage and roof-top garden.



**Honor Award**

**Science Center Expansion**

Harvard University

Cambridge, Massachusetts

**Architect:**

**Leers Weinzapfel Associates**

Boston

[www.lwa-architects.com](http://www.lwa-architects.com)

**Project team:**

Andrea P. Leers FAIA (principal-in-charge);  
Winnie Stopps AIA (design project manager); Alexander Carroll AIA (construction project manager/project architect);  
Nicolas D'Angelo; Rachel Levitt

**Contractor:**

Linbeck

**Consultants:**

Arup (mechanical/electrical/plumbing/structural); Stephen Stimson Associates (landscape); Cavanagh Tocci Associates (acoustical); Berg/Howland Associates (lighting); Kessler McGuinness & Associates (accessibility); Hanscomb Faithful & Gould (cost estimating)

**Photographers:**

Peter Aaron/Esto Photographic (top)  
and Alan Karchmer (bottom)

The project included the design of three rooftop additions and renovation of Josep Lluis Sert's landmark Harvard University Science Center (1970). All three additions are crystalline volumes made of cast glass channels, which are simple and austere in form, in contrast to the sculptural complexity of the original building.



## HONOR AWARDS FOR DESIGN EXCELLENCE

### Honor Award

#### Stone Barns Center for Food and Agriculture

Tarrytown, New York

### Client:

Stone Barns Center for Food and Agriculture Management; Horne Rose, LLC

### Architect:

#### Machado and Silvetti Associates

Boston

[www.machado-silvetti.com](http://www.machado-silvetti.com)

### Project team:

Jorge Silvetti, Assoc. AIA (principal-in-charge); Michael LeBlanc; Markus Elkatsha; Andrew Cruse AIA; James Gresalfi; Seth Clark

### Construction manager:

Turner Construction Company

### Consultants:

Richard Burck Associates (landscape); Asfour Guzy Architects (restaurant interiors); Arup (mechanical/electrical/plumbing/acoustical/audio-visual/structural); Divney, Tung, Schwalbe (civil)

### Photographer:

Michael Moran

The renovation and adaptive reuse of this collection of farm buildings is part of the creation of an 80-acre farmland preserve on the Rockefeller estate in upstate New York. Because of the picturesque environs, great significance was placed on the procession through the site, thereby maximizing views of the setting.





#### Honor Award

**Carl and Ruth Shapiro Campus Center**  
Brandeis University  
Waltham, Massachusetts

#### Architect:

**Charles Rose Architects**  
Somerville, Massachusetts  
[www.charlesrosearchitects.com](http://www.charlesrosearchitects.com)

#### Contractor:

William A. Berry & Son

#### Consultants:

Arup (structural/mechanical/electrical/plumbing); Stephen Stimson Associates (landscape); Judith Nitsch Engineering (civil); Acentech (acoustical/audio-visual); Light This (lighting); Alan P. Symonds (theater); Haynes-Roberts (interior design)

#### Photographers:

Chuck Choi (top and bottom)  
and John Edward Linden

The 65,000-square-foot limestone-and-copper campus center is centrally located on the Brandeis University campus and houses a 350-seat theater, computer library, recital hall, student clubs, bookstore, café, and a variety of meeting rooms. Pre-patinated copper panels clad the exterior north side, enhancing the building's sculptural volume.



## HONOR AWARDS FOR DESIGN EXCELLENCE

### Honor Award

#### The Village Residence Halls

Brandeis University

Waltham, Massachusetts

### Architect:

#### Kyu Sung Woo Architects

Cambridge, Massachusetts

[www.kswa.com](http://www.kswa.com)

### Construction manager:

William A. Berry & Son

### Consultants:

Lim Consultants (structural); Vanderweil Engineers (mechanical/electrical/plumbing); Reed/Hilderbrand (landscape); McPhail Associates (geotechnical); Vanasse Hangen Brustlin (civil); Daedalus Projects (cost); Steven R. McHugh, Architect (construction specifications)

### Photographer:

Roland Halbe

The design for this 220-bed project is based upon three courtyards, each with its own character and unique relationship to the campus. Adjacent common rooms provide the social and spatial organization. Lounge and study spaces distributed throughout create a "modified suite" configuration, based on the desire for small, flexible student communities.



**Award****Dover Sherborn Regional Middle School**

Dover, Massachusetts

**Client:**

Dover Sherborn Regional School District

**Architect:****Finegold Alexander + Associates**

Boston

[www.faainc.com](http://www.faainc.com)

**Contractor:**

Peabody Construction

**Construction manager:**

Tishman Construction Company

**Consultants:**

Boston Building Consultants (structural); Marc Mazzarelli Associates (landscape); Hanscomb Faithful & Gould (cost); Judith Nitsch Engineering (civil); Shooshanian Engineering (mechanical/electrical/plumbing); Mark T. Wilhelm AIA, Architect (specifications); Lucas Stefura Interiors (interiors); Merrimack Education Center (education planner); EdVance Technology Design (technology)

**Photographer:**

Chris Johnson

This new 93,000-square-foot middle school is part of a three-building complex. The design completes the campus with a new structure for the middle school while providing science programs for the high school. Circulation patterns are defined through expanded scale, lighting, and landscape views from the atrium.

**Award****Patrizio Residence**

Gradyville, Pennsylvania

**Client:**

Stephen and Judy Patrizio

**Architect:****Brian Healy Architects**

Boston

[www.brianhealyarchitects.com](http://www.brianhealyarchitects.com)

**Contractor:**

L.J. Paolella Construction

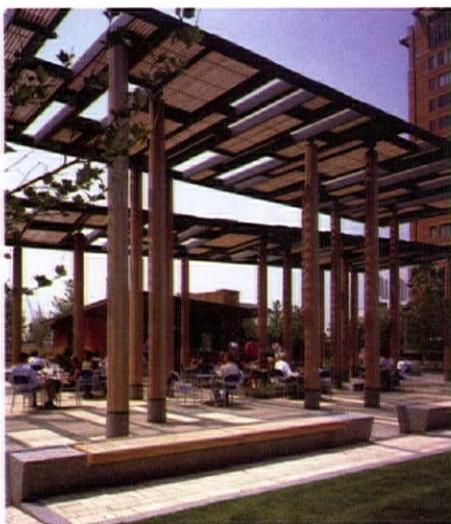
**Consultants:**

Derek Zoog (mechanical); Chaloff Consulting (structural)

**Photographer:**

Paul Warchol

This is the primary residence for a couple with grown children. Accordingly, the clients requested two distinct living spaces — a master suite and guest area for their family, separated by a double-height living room with an open kitchen. This shared living area allows generous views of the surrounding landscape.



**Award**

**South Boston Maritime Park**

Boston

**Client:**

Massachusetts Port Authority

**Architect:**

**Machado and Silvetti Associates**

Boston

[www.machado-silvetti.com](http://www.machado-silvetti.com)

**Consultants:**

Halvorson Design Partnership (park design); Flanders + Associates (interpretive graphics); Earth Tech (civil/structural); Ellen Driscoll in collaboration with Make Architectural Metalworking (artist: "Aqueous Humor"); Carlos Dorrien (artist: "The Waves" and "Passage from the Sea"); Architectural Engineers (mechanical/electrical/plumbing/fire protection); GEI Consultants (geotechnical/environmental); Ripman Lighting Consultants (lighting); Irrigation Consulting (irrigation); Keville Enterprises (resident engineer)

**Photographer:**

Stephen Lee

Part of the initiative to redevelop the district by connecting the South Boston community to the waterfront, the design resulted from the collaboration of landscape and urban/architectural firms, where all elements work to create an integrated design. The site's configuration encourages a variety of uses, arranged around several distinct zones.

**Award**

**Medical Education and Biomedical**

**Research Facility**

University of Iowa College of Medicine

Iowa City, Iowa

**Architect:**

**Payette Associates**

Boston

[www.payette.com](http://www.payette.com)

**Associate architect:**

Baldwin White Architects

**Contractor:**

Knutson Construction Services

**Consultants:**

Alvine & Associates (mechanical/electrical); Charles Saul Engineering (structural); Michael Van Valkenburgh Associates (landscape)

**Photographer:**

Jeff Goldberg/Esto Photographics

As the initial academic building of a three-phase complex, the MEBRF is home to medical students and accommodates most of the educational, clinical, and administrative programs while providing state-of-the-art laboratories for biomedical research. All the building's users come together in a communal four-story atrium.



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# Interior Architecture/Interior Design Awards

## JURY:

### Ron Margolis AIA

Margolis + Fishman  
Cambridge, Massachusetts

### Lisa Whited IIDA, ASID, IDEC

Boston Architectural Center  
Boston

### Nick Winton AIA

Anmahian Winton Architects  
Cambridge, Massachusetts

## JURY COMMENTS:

Of the design work we examined this year, we were struck by how often the ceiling plane was ignored by designers, by how much reliance was placed on conventions, and by the general lack of art work (paintings, prints, photographs, other wallhangings, sculpture, and other art work) evident in the projects we examined.

But we were heartened to note that almost all the work submitted this year reflected a fairly sophisticated level of design competence, and we were thrilled by many exciting design moments we found in many of the portfolios.

In the end, we chose to honor nine projects that, to varying degrees, exemplify what we came to define as design excellence: that is, a project in which the attention to lighting, colors, furniture, signage, sounds, smells, and other substantive and sensory issues are thoughtfully addressed and successfully integrated into a strong design in which there is a seamless transition from exterior architecture to interior design. These attributes are evidence either of a design professional who has attended fully to the exterior as well as the interior or of a genuine and deeply felt collaboration between the professional who designed the exterior and the professional who designed the interior.

## Honor Awards

### 51 Steven Ehrlich Architects with Symmes Maini & McKee Associates

675 West Kendall Street  
in Kendall Square  
Cambridge, Massachusetts

### 52 Hacin + Associates

Beacon Street Condominium  
Brookline, Massachusetts

### 53 Hacin + Associates

with Randall Baylon Architects  
Fresh Retail Boutique  
West Hollywood, California

## Awards

### 54 Grant Studio

Photographer's Residence  
and Studio  
Boston

### 54 Hacin + Associates

Grafft-Hacin Loft  
Boston

### 55 Paul Lukez Architecture

Indigo Restaurant  
Needham, Massachusetts

### 55 Herbert S. Newman and Partners

Nathan Hale School  
New Haven, Connecticut

### 56 Stern/McCafferty

Jilani Loft  
Boston

### 56 Winter Street Architects

Simpson Gumpertz & Heger  
Waltham, Massachusetts

**Editor's note:** The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).



**Honor Award**

**675 West Kendall Street  
in Kendall Square  
Cambridge, Massachusetts**

**Client:**

Lyme Properties

**Architect:**

**Steven Ehrlich Architects  
Culver City, California  
www.s-ehrlich.com**

**Architect of record:**

**Symmes Maini & McKee Associates**

**Project team:**

SEA: Steven Ehrlich FAIA (design principal); Thomas Zahlten AIA (principal-in-charge); Patricia Rhee AIA; George Elian; Aaron Torrence AIA; Carine Jaussaud; Cedric Lombardo; Gregor Seeweg; Monika Russig  
SMMA: Thomas A. Coffman AIA (principal-in-charge); Gordon Brewster PE (project manager); Henry S. Ricciuti AIA (construction administrator); Eric A. Peterson AIA; James E. Deitzer AIA; Roger H. Comee

**Contractor:**

Siena Construction

**Consultants:**

Arup (structural/mechanical/electrical/plumbing); Daylor Consulting Group (civil); Michael Van Valkenburgh Associates (landscape); Horton Lees Brogden Lighting Design (lighting); Heitman & Associates (curtain wall)

**Photographers:**

Paul Warchol (top), Peter Vanderwarker (bottom), and Chuck Choi

Located in the heart of a burgeoning biomedical research community, the project includes medical research laboratories, offices, support spaces, and ground-level retail. A design paradigm for the 300,000-square-foot structure was developed to reflect technologies emblematic of the biotech industry and also to relate to the existing architectural fabric of Cambridge.





**Honor Award**

**Beacon Street Condominium**

Brookline, Massachusetts

**Client:**

Lev Glazman + Alina Roytberg

**Architect:**

**Hacin + Associates**

Boston

[www.hacin.com](http://www.hacin.com)

**Contractor:**

Monaco Johnson Group

**Consultants:**

ANAP, Inc. (millwork)

**Photographer:**

Francine Zaslow

A large, traditional floor plan was reconfigured for a stylish young family into a modern, open plan defined by walls of cabinetry, screens, and distinctive materials. The apartment is organized on a long axis running from the street-facing living room to the park-facing bedrooms in the rear.



**Honor Award****Fresh Retail Boutique**

West Hollywood, California

**Client:**

Fresh, Inc.

**Architect:**

**Hacin + Associates**

Boston

[www.hacin.com](http://www.hacin.com)

**Associate architect:**

**Randall Baylon Architects**

**Contractor:**

JASS Construction Services

**Consultants:**

ANAP, Inc. (millwork)

**Photographer:**

John Edward Linden

Located on Sunset Boulevard in West Hollywood, this two-story cosmetics boutique and treatment area was conceived as a modern-day apothecary, with all-encompassing floor-to-ceiling cabinetry and custom-designed furniture. The design reflects and showcases the contemporary spirit of the company's broad range of product lines.



**Award**

**Photographer's Residence and Studio**

Boston

**Client:**

Kent Dayton

**Architect:**

**Grant Studio**

Boston

[www.grantstudio.com](http://www.grantstudio.com)

**Project team:**

Michael Grant AIA (project architect); Mike Hsieh; Jason Hickey; Hamis Mhando

**Contractor:**

Brite Builders

**Consultant:**

Kevin Musumano (interior design)

**Photographer:**

Kent Dayton

This residence is conceptualized as an "urban Usonian," an homage to Wright's low-cost houses built for the common man. Two steel-framed rolling panels, sheathed in walnut-veneer, link the work and living spaces and allow the photography studio to function as a second bedroom.



**Award**

**Grafft-Hacin Loft**

Boston

**Client:**

Tim Grafft and David Hacin AIA

**Architect:**

**Hacin + Associates**

Boston

[www.hacin.com](http://www.hacin.com)

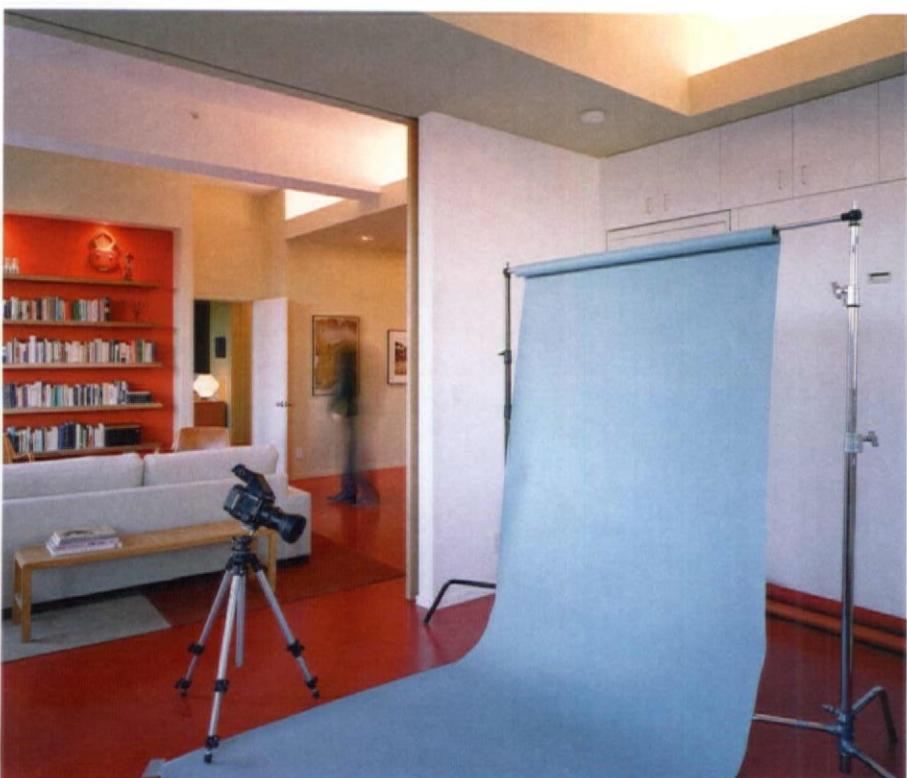
**Contractor:**

Paris Building Group

**Photographer:**

Rick Mandelkorn

The design of this loft locates private rooms and spaces in a distinctive "box" within a larger open loft with dramatic city views. Kitchen, living, and dining functions flow from one to another in a 20-foot-high space that opens out to a large, wrap-around terrace.



**Award****Indigo Restaurant**

Needham, Massachusetts

**Client:**

Timm, Todd, and Ed Ciampolillo

**Architect:****Paul Lukez Architecture**

Somerville, Massachusetts  
[www.lukez.com](http://www.lukez.com)

**Project team:**

Paul Lukez AIA (principal); Jim Bruneau;  
Ben Gramann

**Contractor:**

Wess Company

**Consultants:**

Chimera Lighting Design (lighting);  
Roger Chudzik (metal work)

**Photographer:**

Greg Premru

Located in a strip mall, Indigo buffers visitors from the harshness of the exterior environment and seduces the visitor to engage in a culinary and visual spectacle by using a rich array of materials. The visitor is immersed in a comfortable environment centered on food, its preparation, and celebration.

**Award****Nathan Hale School**

New Haven, Connecticut

**Client:**

School Construction Program  
City of New Haven

**Architect:****Herbert S. Newman and Partners**

New Haven, Connecticut  
[www.hsnparch.com](http://www.hsnparch.com)

**Project team:**

Herbert S. Newman FAIA; Richard  
Munday AIA (project manager);  
Michelle Ariola (interior designer)

**Program manager:**

Gilbane Building Company

**Construction manager:**

Giordano Construction Company

**Consultants:**

Goodkind & O'Dea (civil/landscape/  
mechanical/electrical/plumbing);  
Thomas Torrenti PE (structural)

**Photographer:**

Woodruff/Brown



The architect believed that a renewed school, with an addition that would be much larger than the original, could honor the educational aspirations of an earlier New Haven, while also reflecting contemporary ideas about education and architecture.

**Award**

**Jilani Loft**

Boston

**Architect:**

**Stern/McCafferty**

Boston

[www.sternmccafferty.com](http://www.sternmccafferty.com)

**Photographer:**

Anton Grassl

In this downtown loft, living areas are defined through the interplay of volumes and planes, thus preserving the openness of the space. Walnut-paneled boxes of various proportions function both as containers (housing closets and bathrooms) and as objects (demarcating kitchen, living room, bedroom, and guest room/office), while elevated floor planes subtly define private areas.



**Award**

**Simpson Gumpertz & Heger**

Waltham, Massachusetts

**Client:**

Simpson Gumpertz & Heger

**Architect:**

**Winter Street Architects**

Salem, Massachusetts

[www.wsarchitects.com](http://www.wsarchitects.com)

**Contractor:**

Spaulding & Slye Colliers

**Consultants:**

Simpson Gumpertz & Heger (structural); Building Engineers Resources (mechanical/electrical/plumbing)

**Photographer:**

Albert Vecerka/Esto Photographic

This design takes advantage of the building's bones to establish the basic rhythm of the space. The design, which revealed the exposed structure of the building, includes a combination of closed and open offices, laboratories for destructive testing, a large resource library, and a training room.

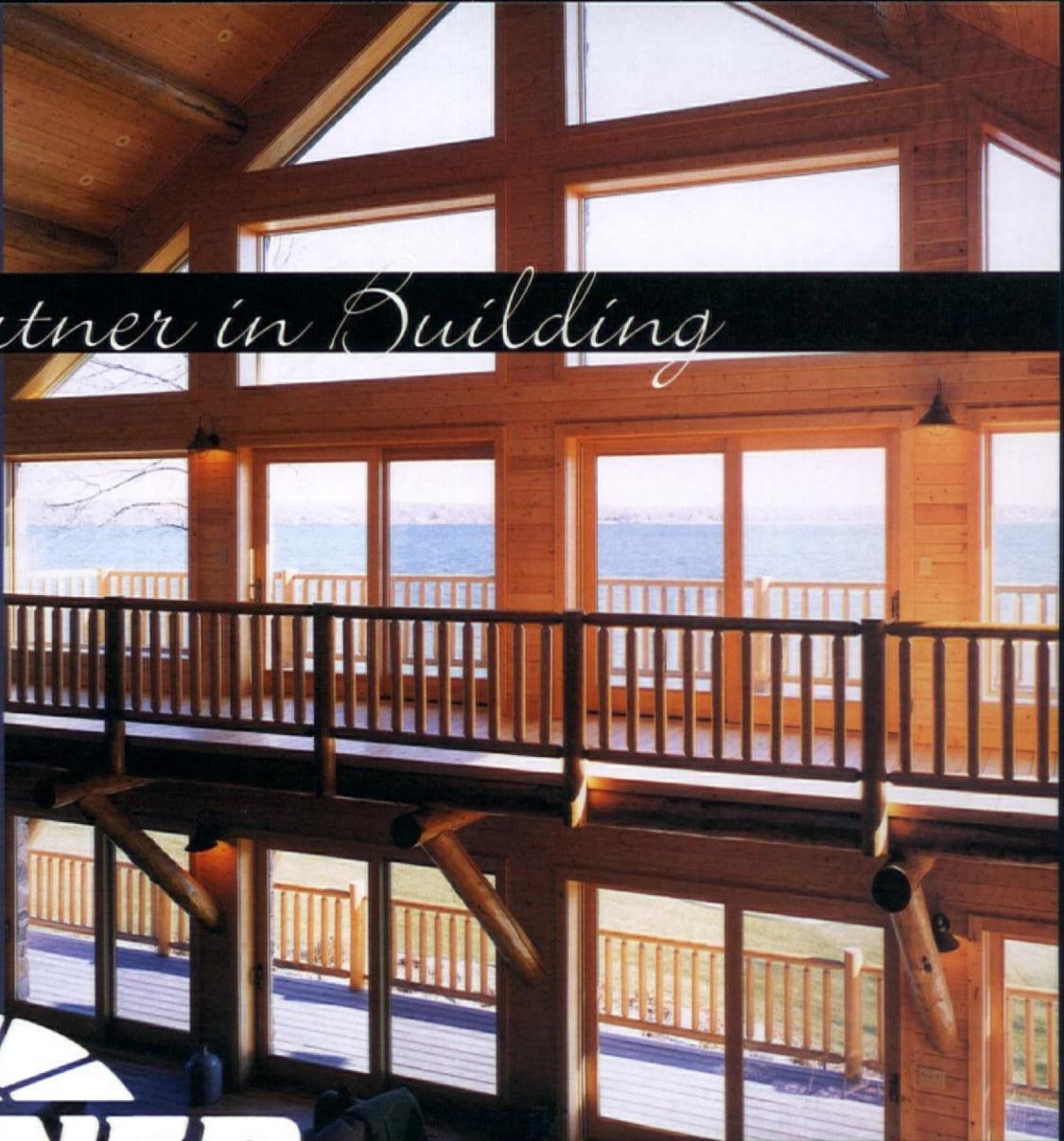


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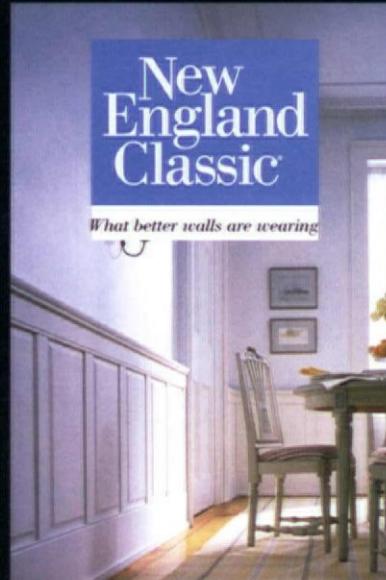
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# Housing Design Awards

## JURY:

### Scott Keller AIA

Gruzen Samton Architects  
New York City

### Barbara Skarbinski AIA

ABS Architect  
New York City

### Iikka Suvanto AIA

Bergmeyer Associates  
Boston  
Co-Chair, BSA Housing  
Committee

### Martha Werenzels AIA

Durkee Brown Viveiros &  
Werenzels  
Providence, Rhode Island

### Peter Wiederspahn AIA

Northeastern University  
Wiederspahn Architecture  
Somerville, Massachusetts

## JURY COMMENTS:

Among the submissions were many multi-family projects (including market-rate and affordable developments) and single-family residences. We also reviewed loft conversions, HOPE VI projects, dormitories, senior living facilities, and high-end summer homes. Regrettably, there were no simple, small houses included in the body of work we saw this year.

With the exception of a few loft renovations, we saw little innovation in this body of work; however, much of the work manifested a high level of design competence. As always, unfortunately, the interior design of many multi-family projects we reviewed did not receive the same attention that the designers brought to bear on the exterior design. We were also quite surprised to find almost no attention given to sustainable-design issues.

As we examined a broad range of high-budget and low-budget projects, we were reminded once again that successful small-budget projects — like high-budget projects — are those that effectively integrate all the design elements thoughtfully, reflect superior craftsmanship and efficiency in design, pay serious attention to detail, and devote care to the planning of the project.

**Editor's note:** The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).

## Honor Awards

**59 Anmahian Winton Architects with James Dayton Design**  
Minneapolis Loft  
Minneapolis

**60 Machado and Silvetti Associates with Kirksey**  
Wiess College, Rice University  
Houston

**61 Stelle Architects**  
Beach House  
Seaview, Fire Island, New York

**62 Taller de Enrique Norten Arquitectos**  
Parque España Residential Building  
Mexico City

## Awards

**63 Louise Braverman, Architect**  
Chelsea Court  
New York City

**63 Hacin + Associates**  
The Lofts at East Berkeley  
Boston

**64 Brian Healy Architects**  
Patrizio Residence  
Gradyville, Pennsylvania

**64 Scarano & Associates Architects**  
The 234 West 20th Street Condominium  
New York City

**65 SINGLE speed DESIGN**  
Valentine Houses  
Cambridge, Massachusetts

**65 Taller de Enrique Norten Arquitectos**  
House RR  
Mexico City

## Citations

**66 Ehrenkrantz Eckstut & Kuhn Architects**  
Arverne-by-the-Sea, Phase 1A  
Arverne, New York

**66 Handel Architects with Shalom Baranes Associates**  
The Ritz-Carlton Hotel and Residences  
Georgetown, Washington, DC

**67 Lerner I Ladds + Bartels**  
Jamestown Residence  
Jamestown, Rhode Island

**67 Paul Lukez Architecture**  
Glass-Walsh Residence  
Lexington, Massachusetts

**68 Richard Meier & Partners**  
173/176 Perry Street  
New York City

**68 William Rawn Associates with Persinger Hale Architects**  
The Homes at Carneros Inn  
Napa, California

**Honor Award**

**Minneapolis Loft**

Minneapolis

**Architect:**

**Anmahian Winton Architects**

Cambridge, Massachusetts

[www.anmahian-winton.com](http://www.anmahian-winton.com)

**Associate architect:**

**James Dayton Design**

**Contractor:**

Kraus-Anderson

**Consultants:**

Oslund & Associates (landscape);

Gregorian Engineers (structural)

**Photographer:**

George Heinrich

This 4,000-square-foot penthouse loft and 3,000-square-foot roof garden occupy a converted mill building on the Mississippi River. Both the loft and garden embrace a minimalist design vocabulary. The loft material is predominantly Douglas fir, and the garden landscape is defined by planes and volumes of COR-TEN steel.



## HOUSING DESIGN AWARDS

### Honor Award

**Wiess College**  
Rice University  
Houston

#### **Client:**

Rice University

#### **Architect:**

**Machado and Silvetti Associates**  
Boston  
[www.machado-silvetti.com](http://www.machado-silvetti.com)

#### **Architect of record:**

Kirksey

#### **Project team:**

Rodolfo Machado, Assoc. AIA (principal-in-charge); Jorge Silvetti, Assoc. AIA (consulting principal); Gretchen Neeley (project manager); Robert Trumbour, Stephen Atkinson (project coordinators); Jonathan Cherry; Mario D'Artista; Christine Everett; David Freed AIA; Jonathan Hoover; Brian Huffines; Sebastian Martellotto; Gary Rohrbacher; Rodrigo Vidal; Michael Yusem

#### **Construction manager:**

Brown & Root

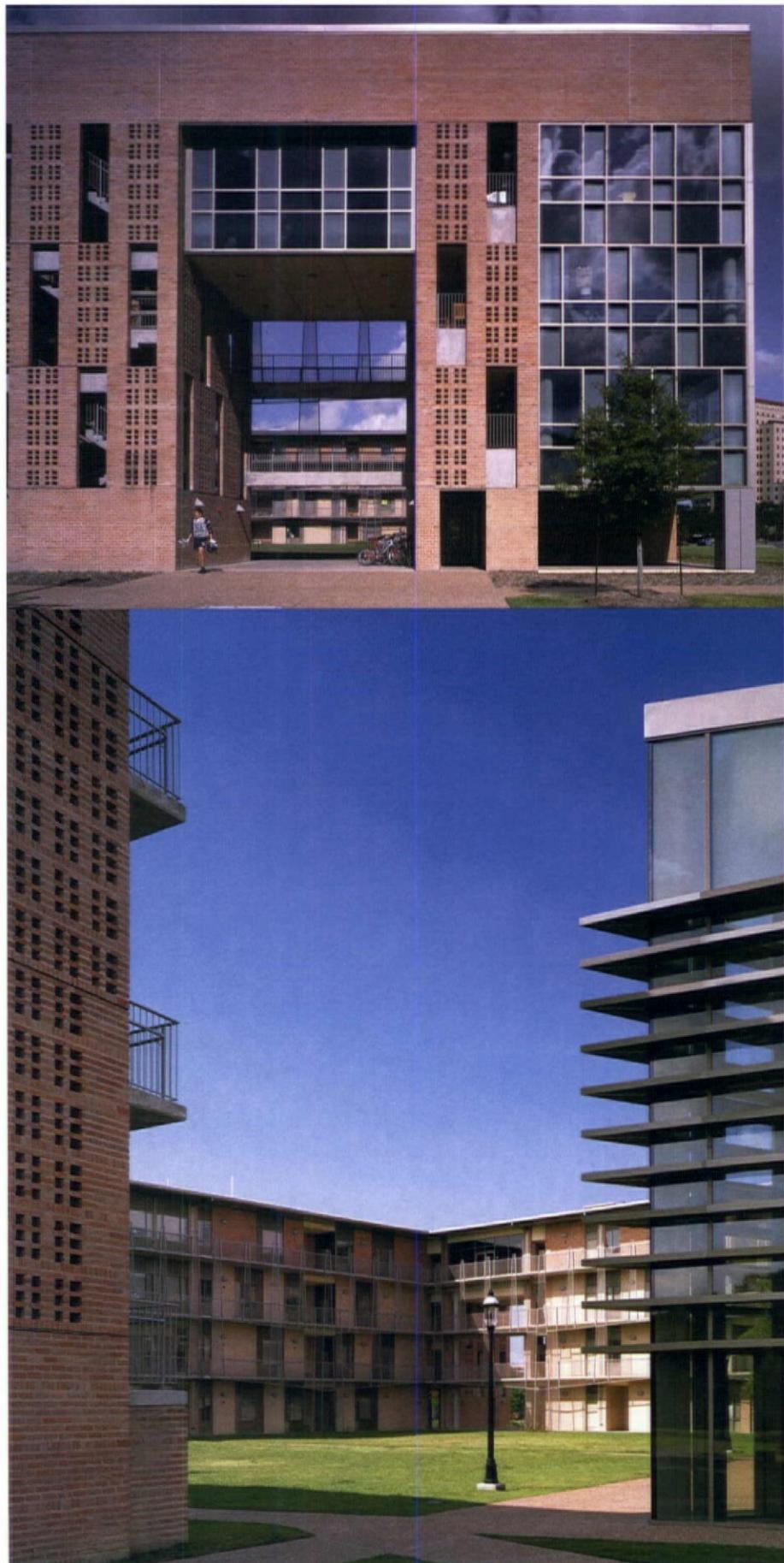
#### **Consultants:**

Haynes Whaley Associates (structural); CHP & Associates (mechanical); Walter P. Moore & Associates (civil); Kudela & Weinheimer (landscape); WJHW, Inc. (technology); Thomas Ricca Associates (kitchen)

#### **Photographers:**

Richard Payne (top) and Michael Moran (bottom)

The project includes two dining halls and a dormitory surrounding a central courtyard. The building takes the form of a single-loaded corridor, where the suites are located on the exterior, accessible via open-air corridors shaded by ivy-covered screens. The contemporary architectural language is developed from the historic character of the campus.





**Honor Award**

**Beach House**

Seaview, Fire Island, New York

**Architect:**

**Stelle Architects**

Bridgehampton, New York

[www.stelleco.com](http://www.stelleco.com)

**Project team:**

Frederick Stelle; Walter Wilcoxen;  
Alexander Keller

**Contractor:**

William Svingos

**Consultant:**

Chris LaGuardia (landscape)

**Photographer:**

Jeff Heatley

The house is located on the south shore of a densely developed Atlantic beach community. Three interconnecting buildings, equal in plan size, discreetly accommodate owners, guests, and children in privacy. The simple uninsulated buildings use durable materials to withstand the harsh conditions with minimum maintenance.

**Honor Award**

**Parque España Residential Building**

Mexico City

**Client:**

Haydee Rovirosa

**Architect:**

**Taller de Enrique Norten Arquitectos**

New York City/Mexico City

[www.ten-arquitectos.com](http://www.ten-arquitectos.com)

**Project team:**

Enrique Norten; Bernardo Gomez-Pimienta; Luis Enrique Mendoza; Elzbieta Szczepanska; Julio Amezcua; Miguel Ríos; Miguel Hsiung.

**Contractor:**

Grupo BAIA

**Consultants:**

Colinas de Buen (structural); Diseños Integrales de Ingeniería (mechanical/electrical/plumbing); Val y Val (glazing and window framing); Arq. Gustavo Aviles, Arquitectura Automatica (lighting); Miguel Ríos (model); Miguel Hsiung (computer model)

**Photographer:**

Jaime Navarro

Six single-family apartments were designed above a ground-floor art gallery and garage. Open plans allow residents to design the spaces as they desire. The street façade is sheltered by a slender balcony with an aluminum grid and sliding partitions with translucent fabric, which provide privacy, light diffusion, and sun protection.



**Award****Chelsea Court**

New York City

**Client:**

Palladia, Inc.

**Architect:****Louise Braverman, Architect**

New York City

[www.newyork-architects.com/  
louise.braverman](http://www.newyork-architects.com/louise.braverman)**Project team:**Louise Braverman (design principal);  
Gregory Ginter; Christopher Huffman;  
Charles Norman; Jason Roselar**Contractor:**

P &amp; P Contracting

**Consultants:**Goldreich Engineering (structural);  
Kallen & Lemelson (mechanical)**Photographers:**Kristine Foley (left) and  
Scott Frances (right)

Chelsea Court, an affordable-housing project specifically designed for 18 previously homeless and low-income tenants, is a tribute to the belief that aesthetic environments enhance the lives of all people, rich or poor. Community facilities, including a lounge, conference room, roof deck, laundry, and offices, complement the apartments.

**Award****The Lofts at East Berkeley**

Boston

**Client:**The Hamilton Company  
Russell Development, Inc.**Architect:****Hacin + Associates**  
Boston  
[www.hacin.com](http://www.hacin.com)**Contractor:**

The Hamilton Company

**Consultants:**Souza, True and Partners (structural);  
Zade Company (mechanical)**Photographer:**

Rick Mandelkorn (left) and David Coe

Sited on an important "gateway" intersection in Boston's South End, this project incorporates a "skip-stop" corridor system to create split-level, loft-style apartments with through-ventilation and circulation in a highly efficient floorplate. The multiple floor levels are expressed at the corner, where a double-height lobby gallery is located.





**Award**

**Patrizio Residence**

Gradyville, Pennsylvania

**Clients:**

Stephen and Judy Patrizio

**Architect:**

**Brian Healy Architects**

Boston

[www.brianhealyarchitects.com](http://www.brianhealyarchitects.com)

**Contractor:**

L.J. Paoletta Construction

**Consultants:**

Derek Zoog (mechanical); Charles Chaloff Consulting (structural)

**Photographer:**

Paul Warchol

This is the primary residence for a couple with grown children. Accordingly, the clients requested two distinct living spaces — a master suite and a guest area for their family, separated by a double-height living room with an open kitchen. This shared living area allows generous views of the surrounding landscape.

**Award**

**The 234 West 20th Street**

**Condominium**

New York City

**Client:**

Matthew Blesso

**Architect:**

**Scarano & Associates Architects**

Brooklyn, New York

[www.scaranoarchitects.com](http://www.scaranoarchitects.com)

**Project team:**

Eugene Drubetskoy;

Robert M. Scarano Jr.

**Contractor:**

Sukamo Construction

**Consultant:**

Anthony A. Gennaro (structural)

**Photographer:**

Eugene Drubetskoy

A gut renovation and addition that created two triplex apartments, the design is based on capturing views. The slanted window bows to the street, while people standing inside can look down into the neighborhood and onto the skyline through a single opening. Materials include stucco, aluminum, glass, and restored brick.



**Award****Valentine Houses**

Cambridge, Massachusetts

**Client:**

Azzam Development & Design

**Architect:****SINGLE speed DESIGN**

Cambridge, Massachusetts

[www.singlespeeddesign.com](http://www.singlespeeddesign.com)

**Contractor:**

Azzam Development & Design

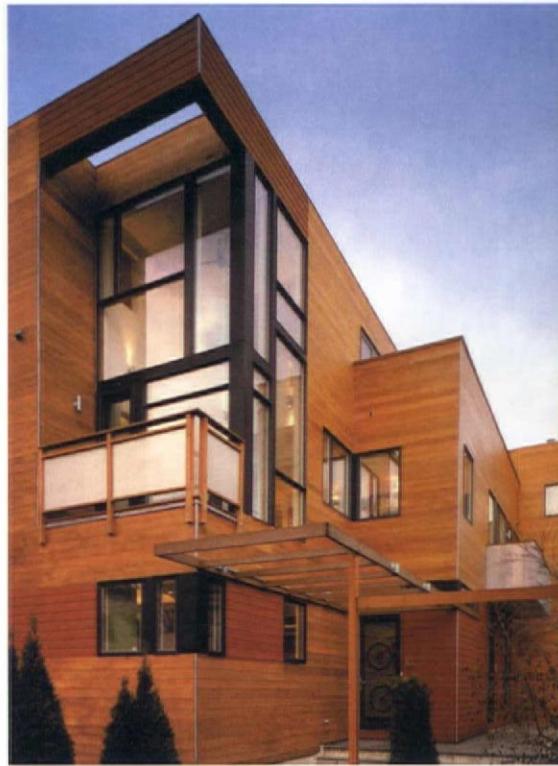
**Consultants:**

Sarkis Zerounian & Associates (structural);  
Boston Landscape Company (landscape)

**Photographer:**

Erik Gould

These three new townhouses transform Cambridgeport's wood-frame housing, addressing boundaries between inside and outside, privacy and community. A critique of the inward-looking "winterized box," the project incorporates double-height interior/exterior spaces, cantilevered balconies, and shared roof gardens — all of which become a language for further urban developments.

**Award****House RR**

Mexico City

**Architect:****Taller de Enrique Norten Arquitectos**

New York City/Mexico City

[www.ten-arquitectos.com](http://www.ten-arquitectos.com)

**Project team:**

Enrique Norten; Bernardo Gómez-Pimienta; Francisco Pardo; Aarón Hernández; Julio Amezcu

**Contractor:**

Marduh Construcciones

**Consultants:**

Procesamiento de Ingeniería Estructural (structural); Arq. Gustavo Aviles/Arquitectura Automática (lighting); Aluminio y Cristal Arquitectónico (glazing and window framing); Julio Amezcu (model)

**Photographer:**

Luis Gordoa

The house's primary entrance leads to a staircase encased in a glass-paneled tower. On the middle level, a living room, dining area, and kitchen spill outward towards a hard landscaped courtyard. The top level has a family room, located at the top of the stair tower, which is linked to the bedrooms by a transparent bridge.





**Citation**

**Arverne-by-the-Sea, Phase 1A**

Arverne, New York

**Client:**

Benjamin-Beechwood

**Architect:**

**Ehrenkrantz Eckstut & Kuhn Architects**

New York City

[www.eekarchitects.com](http://www.eekarchitects.com)

**Contractor:**

Benjamin-Beechwood

**Consultants:**

Vollmer Associates (civil); Quennell Rothschild & Partners (landscape); The Sam Schwartz Company (traffic); Barbara Morello (rendering)

**Photographer:**

Christian Tschoeke

Phase 1A, developed as a model block for the larger 2,300-unit development, marks a new era of optimism for this area of New York's Rockaway Peninsula. EE&K developed four housing prototypes, including two- and three-story semi-attached two-family units. A series of landscaped open spaces, including a landscaped "mews," knit together the 64 new homes.



**Project team:**

Gary Handel AIA (principal); Carrie Alice Johnson (project designer); Fred Alvarez AIA (project manager); Debra King (lead interior designer); David Kilpatrick, Kevin Crosby, Ky Makagi, Bo Lee (interiors); Ryoko Oda; Sylvia Won; Adi Purnomo; Leslie Shih

**Contractor:**

Bovis Lend Lease

**Consultants:**

DeSimone Consulting Engineers (structural); Engineering Design Group (mechanical/electrical); Hargreaves Associates (landscape)

**Photographer:**

Maxwell MacKenzie

The adaptive re-use of an existing 1932 incinerator building was combined with new construction to create this six-building, mixed-use complex. The project includes a five-star hotel, luxury condominiums, cinema complex with 14 screens, fitness club, spa, retail space, and parking for 350 cars.

**Citation**

**The Ritz-Carlton Hotel and Residences, Georgetown**

Washington, DC

**Client:**

Millennium Partners and EastBanc

**Architect:**

**Handel Architects**

New York City

[www.handelarchitects.com](http://www.handelarchitects.com)

**Associate architect:**

**Shalom Baranes Associates**

**Citation****Jamestown Residence**

Jamestown, Rhode Island

**Architect:****Lerner | Ladds + Bartels**

Providence, Rhode Island  
[www.llbarchitects.com](http://www.llbarchitects.com)

**Contractor:**

Ray Construction Company

**Consultants:**

Beckman Weremay (landscape); Odeh Engineers (structural); Markus Early Lighting Design (lighting); Glass Project, Paul Housberg (glass stair railing)

**Photographer:**

Warren Jagger

The requirement for an artist's studio and separate family residence suggested the form and arrangement of this Jamestown hybrid. Using traditional New England forms, the design creates a distinctly modern flow of spaces. The two major volumes frame an outdoor courtyard and are sited to capture the view toward water.

**Citation****Glass-Walsh Residence**

Lexington, Massachusetts

**Client:**

Frank Walsh and Amy Glass

**Architect:****Paul Lukez Architecture**

Somerville, Massachusetts  
[www.lukez.com](http://www.lukez.com)

**Project team:**

Paul Lukez AIA (principal);  
Jim Bruneau; Mark Fuller

**Contractor:**

MBN Contractors

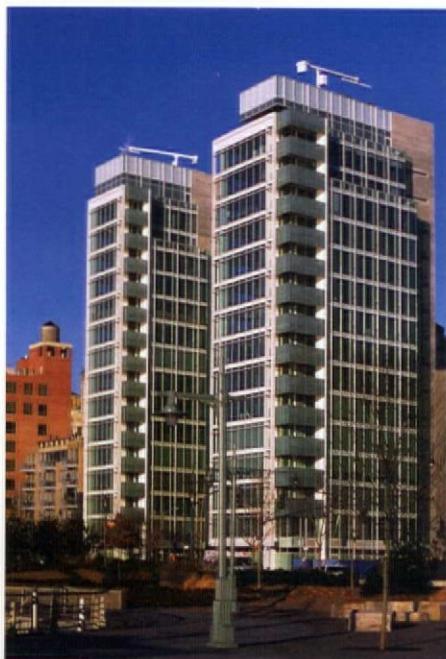
**Consultants:**

Gale A. Lindsay Interior Design (interior design); Steve Highfill (structural); CBA Landscape Architects (landscape); Chimera Lighting Design (lighting); Iron Bear Forge (metal work)

**Photographers:**

Greg Premru (above) and Grey Crawford

Located in a community beset by the "tear-down/mansionization" phenomenon, this house offers an alternative based on an easy-to-build, efficient, and compact plan. While sensitive to the scale of neighboring 1950s tract homes, this design generates dynamic interior spaces with a rich palette of materials and details.

**Citation**

**The Homes at Carneros Inn**  
Napa, California

**Client:**

Carneros Partners

**Architect:**

**William Rawn Associates**  
Boston  
[www.rawnarch.com](http://www.rawnarch.com)

**Associate architect:**

**Persinger Hale Architects**

**Project team:**

William Rawn III FAIA, Douglas Johnston AIA (principals); David Bagnoli AIA (associate)

**Contractor:**

Andrews & Thornley

**Consultants:**

Carlenzoli and Associates (civil); Olin Partnership (landscape); Shopworks (interior design)

**Photographer:**

Mark Hundley

The Carneros Inn celebrates the blend of sophistication and agricultural roots that defines Napa Valley today, featuring 86 individual guest cottages, 24 courtyard resort homes, meeting spaces, a full-service spa, and public restaurant. Phase II comprises a Carneros town square with a food and wine market and a post office.

**Citation**

**173/176 Perry Street**  
New York City

**Architect:**

**Richard Meier & Partners**  
New York City

**Project team:**

Richard Meier FAIA; Donald Cox; Carlos Tan

**Consultants:**

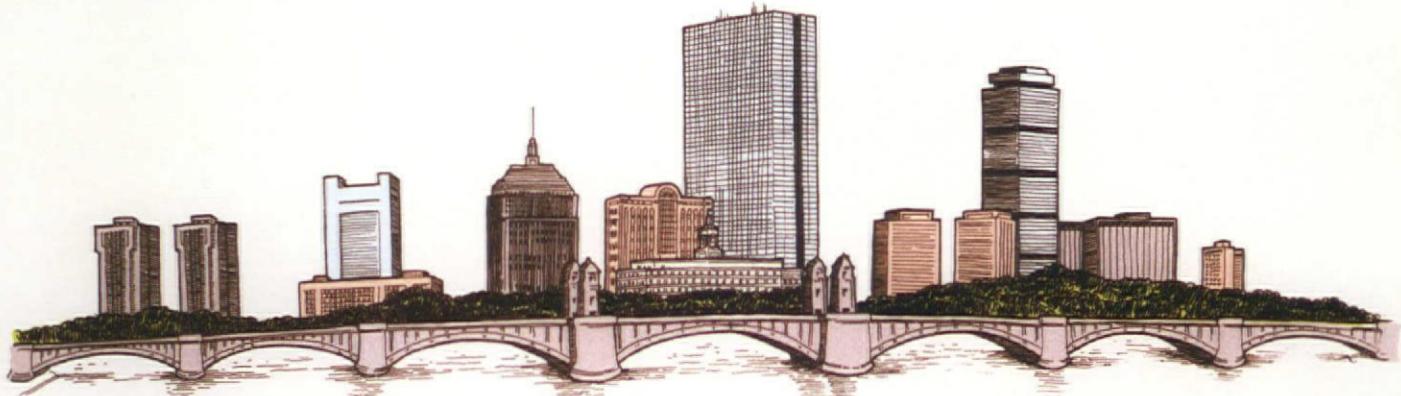
Robert Silman & Associates (structural); Ambrosino, DePinto & Schmieder (mechanical/electrical/plumbing); Zion Breen & Richardson Associates (landscape); Fisher Marantz Stone (lighting); Arup (energy); Arup Acoustics (acoustical); Gordon H. Smith Corporation (curtainwall consultant); Enclos Corporation (curtainwall engineer); Reginald D. Hough Architect (architectural concrete); Lerch Bates & Associates (elevator); Development Consulting Services (zoning); Metropolis Group (expeditor)

**Photographer:**

Richard Schulman

The 16-story transparent residential towers, standing at the north and south corners of Perry and West Street in the West Village overlooking the Hudson River, are a minimalist addition to the New York City skyline.





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# Campus Planning Design Awards

## JURY:

### **Geoffrey Freeman AIA**

Shepley Bulfinch  
Richardson and Abbott  
Boston

### **John Furlong FASLA**

The Landscape  
Institute/Arnold Arboretum  
of Harvard University  
Cambridge, Massachusetts

### **Carol R. Johnson FASLA**

Carol R. Johnson  
Associates  
Boston

### **Robert Simha MCP**

Author, former director  
of planning at MIT  
Cambridge, Massachusetts

## JURY COMMENTS:

We defined campus planning as the articulation and documentation of a long-range view of a proposed arrangement of buildings, landscapes, and infrastructure in support of the institution's purpose, programs, priorities, and physical presence. We underscored the importance of considering such factors as site history and realities, town-and-gown interface, implementation strategies and phasing, and the opportunities to express campus heritage (the past) and vision (the future) through a creative blend of place-making and place-marking concepts. We were struck by the number of portfolios that included little or no information on context, a striking omission in a program focusing precisely on contextual issues informed by the understanding that campus planning is a community-building effort, not a building-design effort. We believe a campus plan should have its origins in the intellectual, physical, political, social, and other goals and objectives of an institution — that is, the context.

## Awards

### **71 Michael Dennis & Associates and Barnes, Gromatzky, Kosarek Architects**

Campus Master Plan  
Texas A & M University  
College Station, Texas

### **72 William Rawn Associates**

Master Plan and  
Residence Halls  
Northeastern University  
Boston

### **72 Sasaki Associates**

Master Plan  
University of Balamand  
Tripoli, Lebanon

### **73 SEYAS/ZNA/UPU Consortium**

New Campus Master Plan  
University of Sarajevo  
Sarajevo, Bosnia and Herzegovina

**Editor's note:** The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).

**Award**

**Campus Master Plan**  
**Texas A & M University**  
College Station, Texas

**Architects:**

**Michael Dennis & Associates**  
Boston  
[www.michaeldennis.com](http://www.michaeldennis.com)

**Barnes, Gromatzky, Kosarek Architects**

Austin, Texas  
[www.bgkarchitects.com](http://www.bgkarchitects.com)

**Project team:**

MDA: Michael Dennis; Erik Thorkildsen;  
Christie Monroe  
BGK: Carl Gromatzky AIA; Thomas  
Kosarek AIA; Jay Barnes III AIA;  
Anthony Marco

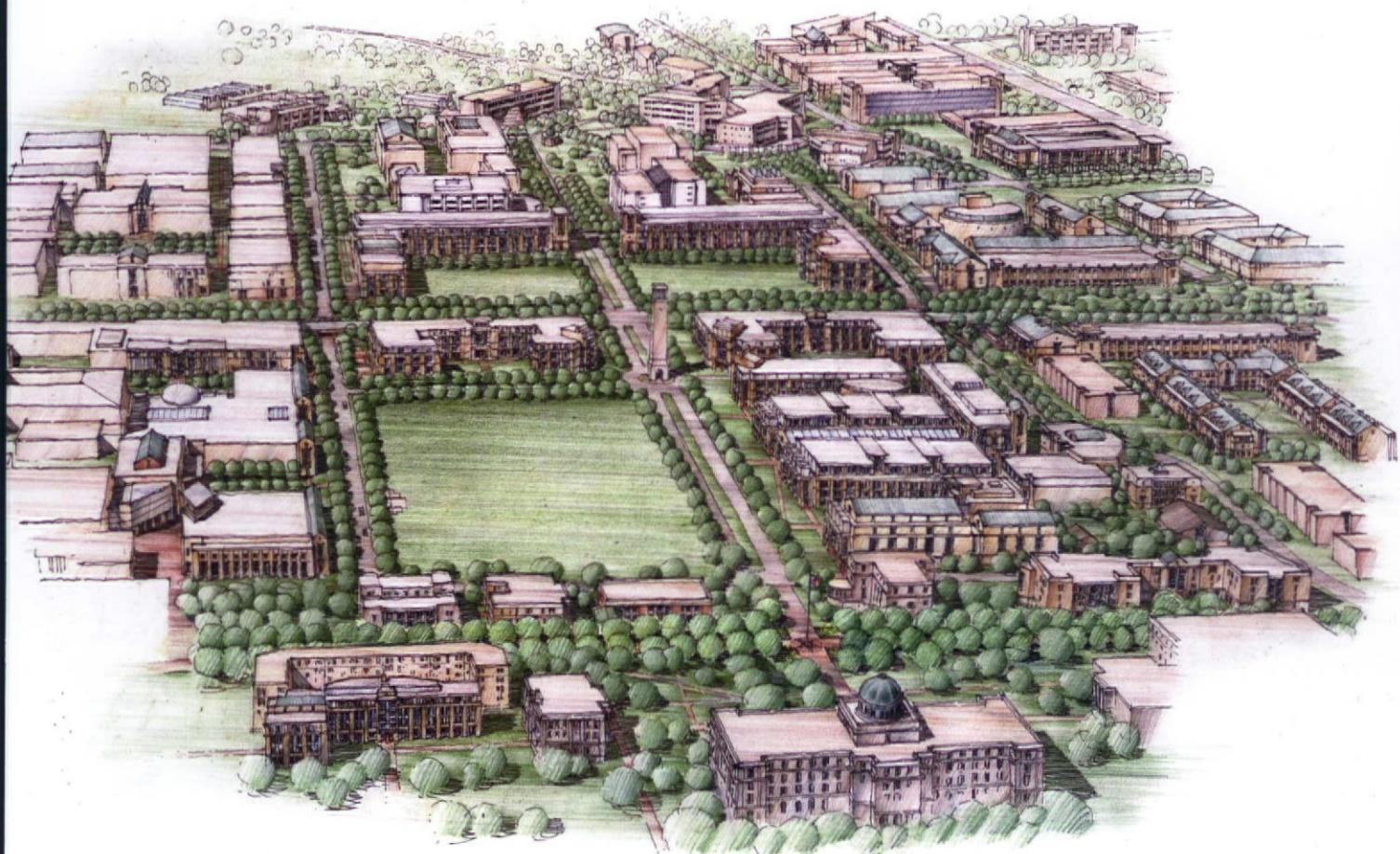
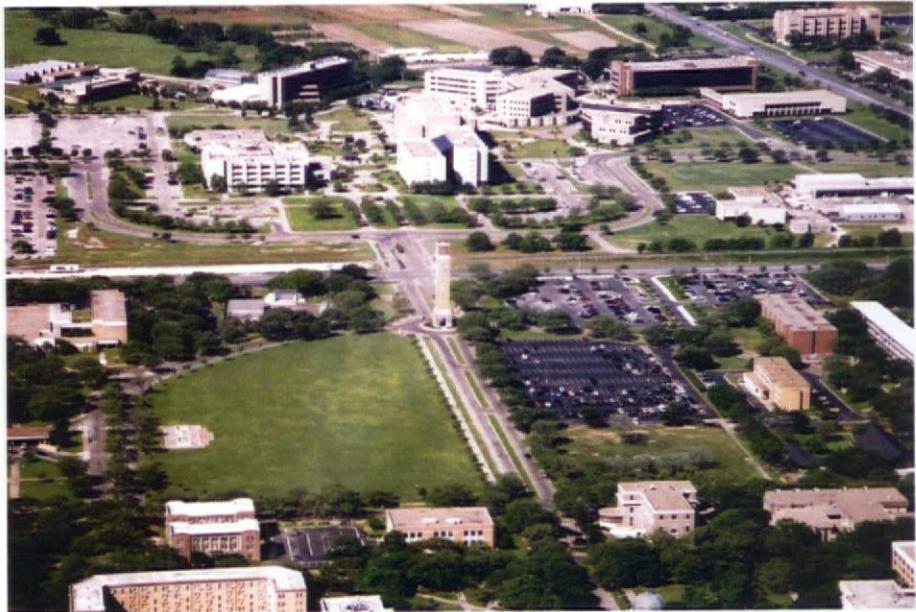
**Consultants:**

Sasaki Associates (landscape);  
Dr. Bryce Jordan (academics);  
Paulien and Associates (academic  
space planning)

**Photographer:**

Michael Dennis & Associates

This campus master plan provides a design, architectural guidelines, and a process for bringing the physical environment into complementary alignment with the academic and social missions of the university. It seeks to accomplish this through two primary means: growth management and improved quality of the physical environment.



**Award**

**Master Plan and Residence Halls**  
**Northeastern University**  
Boston

**Architect:**

**William Rawn Associates**  
Boston  
[www.rawnarch.com](http://www.rawnarch.com)

**Contractor:**

Turner Construction Company

**Consultants:**

LeMessurier Consultants (structural);  
Cosentini Associates, TMP Consulting  
Engineers (mechanical/electrical);  
Pressley Associates (landscape); Ripman  
Lighting Consultants (lighting); R.E.  
Cameron Associates (surveyor);  
Brassard Design & Engineering (civil);  
Daedalus Projects (cost estimator);  
Haley & Aldrich (geotechnical); Vanasse  
Hangen Brustlin (traffic); RWDI (wind)

**Photographers:**

Steve Rosenthal (bottom), Alan  
Karchmer, and Alex MacLean

The 10-year institutional master plan organizes a 10-acre mixed-use sector of campus with 1.2 million gross square feet of residential, academic, and retail facilities in eight buildings. Five of the buildings, designed by William Rawn Associates, have been built since 2000.



**Award**

**Master Plan**  
**University of Balamand**  
Tripoli, Lebanon

**Architect:**

**Sasaki Associates**  
Watertown, Massachusetts  
[www.sasaki.com](http://www.sasaki.com)

**Project team:**

Anthony Mallows AIA (principal-in-charge);  
Dennis Pieprz, Assoc. AIA (design principal);  
Philip Parsons (education planner);  
Peter Hedlund (landscape architect);  
Pablo Savid (architect); Riki Nishimura,  
Assoc. AIA, Nayla Naufal (planners);  
Stephen Kun (CAD technician)

A dominant theme of the plan is a "path of learning" that winds through the landscape to a village-like concentration of academic buildings, clustered to encourage cross-disciplinary collaboration. The dense build-out of this section of the campus allows for an environmentally sensitive treatment of the university's land, while creating opportunities for the development of a close-knit academic community.



## Award

### New Campus Master Plan

#### University of Sarajevo

Sarajevo, Bosnia and Herzegovina

## Architects:

### SEYAS/ZNA/UPU Consortium

#### SEYAS International

Istanbul, Turkey

#### ZNA/Zeybekoglu Nayman Associates

Cambridge, Massachusetts

#### UPU/University Programming Unit

Sarajevo, Bosnia and Herzegovina

## Project team:

SEYAS: Yalcin Tezcan (principal-in-charge of management); Ergin Tanberk (project coordinator)

ZNA: Ilhan Zeybekoglu AIA (principal-in-charge of design); Hubert Murray AIA, RIBA (senior campus planning consultant); Yunus Tasci, Felipe Eguia (senior designers)

The new campus will serve 12,000 students and 1,500 faculty members, accommodating 11 faculties, research institutes, and common facilities. Planned as a dense campus on a 22-hectare site at the edge of the old city, the buildings are designed around a public realm of walkways, plazas, and courtyards.



# Healthcare Facilities Design Awards

## Honor Award

**75 TR0/The Ritchie Organization**  
Daniel and Grace Tully  
and Family Health Center  
Stamford, Connecticut

## Award

**76 Steffian Bradley Architects**  
D'Amour Center for Cancer Care  
Springfield, Massachusetts

## Citation

**77 MDS/Miller Dyer Spears**  
Jimmy Fund Clinic  
Boston

### JURY:

**John Messervy AIA**  
Partners HealthCare Systems  
Boston

**Kenneth Taylor AIA**  
Taylor & Partners  
Boston

**Rosalyn Cama FASID**  
Cama Inc.  
New Haven, Connecticut

**Jack Hobbs AIA**  
RF Walsh Company  
Boston

### JURY COMMENTS:

There is no doubt that creating soothing healthcare environments remains a challenging task for all of us. In occasional submissions this year, we found several excellent narrative descriptions of design intentions that, unfortunately, were not realized in the finished project. We were also struck by the presence in several projects of exceptionally extensive use of wood, which in many cases seems more appropriate to law offices than to healthcare facilities. Reminded by many of this year's submissions of the extraordinary degree to which medical equipment shapes design, we believe it may be useful for the design professions to encourage manufacturers of medical equipment to push the envelope of their own design in order to keep pace with the needs and sophistication of healthcare clients and of architects and interior designers as well.

**Editor's note:** The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).

**Honor Award**

**Daniel and Grace Tully and Family Health Center**  
Stamford, Connecticut

**Client:**

Stamford Health System

**Architect:**

**TRO/The Ritchie Organization**  
Newton, Massachusetts  
[www.troarch.com](http://www.troarch.com)

**Project team:**

Robert W. Hoye AIA (executive principal);  
David Deininger AIA (master planning principal); Joanne MacIsaac IFMA, IIDA (interior design principal); James F. Newton PE (mechanical/electrical/plumbing principal)

**Construction manager:**

William A. Berry & Son

**Contractor:**

O & G Industries

**Consultants:**

Brown Sardina (landscape); BVH Engineers (structural/civil); Available Light (lighting); Cavanaugh Tocci Associates (acoustical)

**Photographer:**

Edward Jacoby

The centerpiece of Stamford Health System's two-campus reorganization is the Daniel and Grace Tully and Family Health Center. This new free-standing, five-level, 225,000 square-foot facility is located on the Strawberry Hill Campus, formerly St. Joseph Medical Center. Its focus is wellness — an integration of a fitness facility with therapeutic services.





**Award**

**D'Amour Center for Cancer Care**  
Springfield, Massachusetts

**Client:**

Baystate Health System

**Architect:**

**Steffian Bradley Architects**  
Boston  
[www.steffian.com](http://www.steffian.com)

**Contractor:**

George B.H. Macomber Company

**Consultants:**

AHA Consulting Engineers  
(mechanical/electrical/plumbing/  
fire protection); McNamara/Salvia  
(structural); VHB/Vanasse Hangen  
Brustlin (civil/landscape)

**Photographer:**

Robert Benson

The D'Amour Center for Cancer Care offers a comprehensive program of radiation and systemic oncology. The theme "Partners on Your Journey of Well Being" drove every planning, design, and medical delivery decision to create a patient-focused healing environment. The collaborative process involved physicians, support staff, patients, family members, and the community.



**Citation**

**Jimmy Fund Clinic**

Boston

**Client:**

Dana-Farber Cancer Institute

**Architect:**

**MDS/Miller Dyer Spears**

Boston

[www.mds-bos.com](http://www.mds-bos.com)

**Project team:**

Amy MacKrell; Rebecca Miller;  
Stephen Paquin; Rachel Woodhouse

**Contractor:**

William A. Berry & Son

**Photographer:**

John Horner

Dana-Farber's flagship Jimmy Fund Clinic has achieved great success in pediatric oncology through transformed treatments and services for children and families. MDS worked with physicians, nurses, and administrators to renovate the 10-year-old facility, expand the space, improve clinical operations, create welcoming patient-focused environments, and provide more effective nursing and staff support areas.



# Unbuilt Architecture Awards

## JURY:

### **Henry Moss AIA**

Bruner/Cott & Associates  
Cambridge, Massachusetts  
(jury chair)

### **Michael Blier ASLA**

Landworks Studio  
Salem, Massachusetts

### **David Handlin AIA**

Handlin, Garrahan, Zachos  
and Associates  
Cambridge, Massachusetts

### **Nancy Levinson**

*Architectural Record*  
Cambridge, Massachusetts

### **Timothy Love AIA**

Utile Inc.  
Boston

### **Janet Marie Smith**

Boston Red Sox  
Boston

### **Maryann Thompson AIA**

Maryann Thompson  
Architects  
Cambridge, Massachusetts

## JURY COMMENTS:

There is a pattern in the submissions over the past few years that was especially evident in 2004. Designers are preoccupied with building skins and landscape ideas, with a distressing lack of interest in architectural space or imaginative programs — a disturbing imbalance that suggests increasingly superficial design responses that do little to serve the people and places for which they are intended. We also noted a striking dearth of strong house designs and found that most of the residential submissions ignored both their landscape context and the opportunity for spatial invention within the building envelope. On a more welcome note, we were happy to see that large corporate firms are pursuing surprisingly innovative approaches to design and design research.

## Honor Award

### **79 Matthew Henning Griffith**

Community Center  
Camden, New Jersey

### **80 Joseph James**

Parking Lot for Stormwater  
Collection and Containment  
Providence, Rhode Island

### **81 Jason King, Mandi Lew, John Coburn**

Park Slope Mikvah  
Brooklyn, New York

### **82 Skidmore, Owings & Merrill**

Tower at 400 Fifth Avenue  
New York City

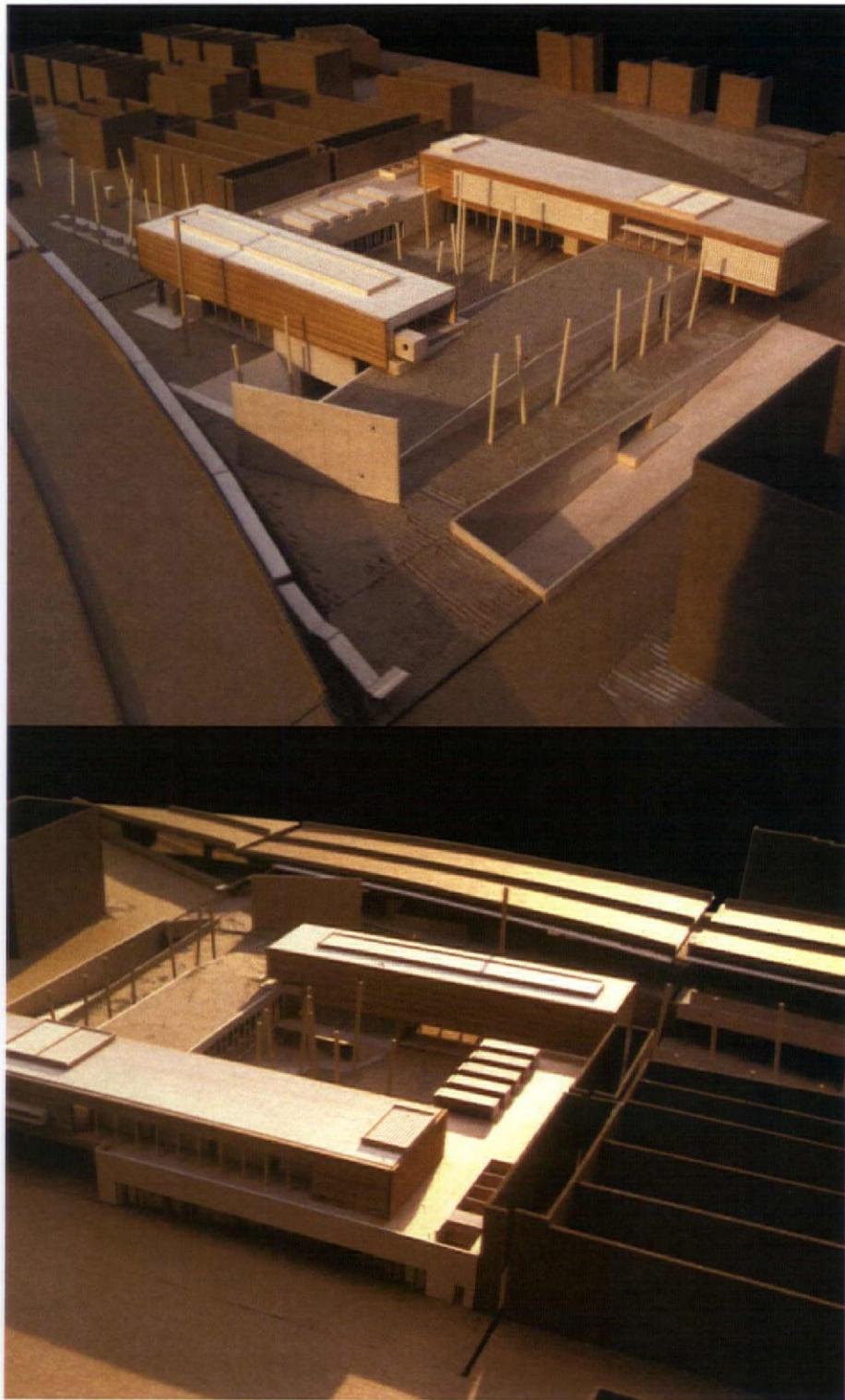
### **83 StoSS Landscape Urbanism**

Silresim Superfund  
Redevelopment Study  
Lowell, Massachusetts

### **84 StoSS Landscape Urbanism**

Staging Mount Tabor's Renewal  
and Regeneration  
Portland, Oregon

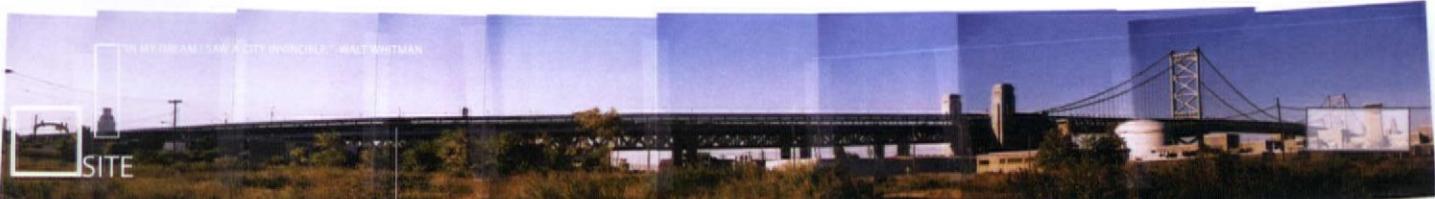
**Editor's note:** The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.architects.org/awards](http://www.architects.org/awards).



**Honor Award**  
**Community Center**  
Camden, New Jersey

**Designer:**  
Matthew Henning Griffith  
Fayetteville, Arkansas

The Center is a hub of activity within a decayed urban fabric. Primary spaces form a confluence of city infrastructure, local culture, and community need. The Center fills North Camden's programmatic voids, providing subway access, a public library, an auditorium, classrooms, art facilities, a cloistered park and market venue, shops, and an outdoor cinema.



BEN FRANKLIN BRIDGE

PHILADELPHIA

**Honor Award**

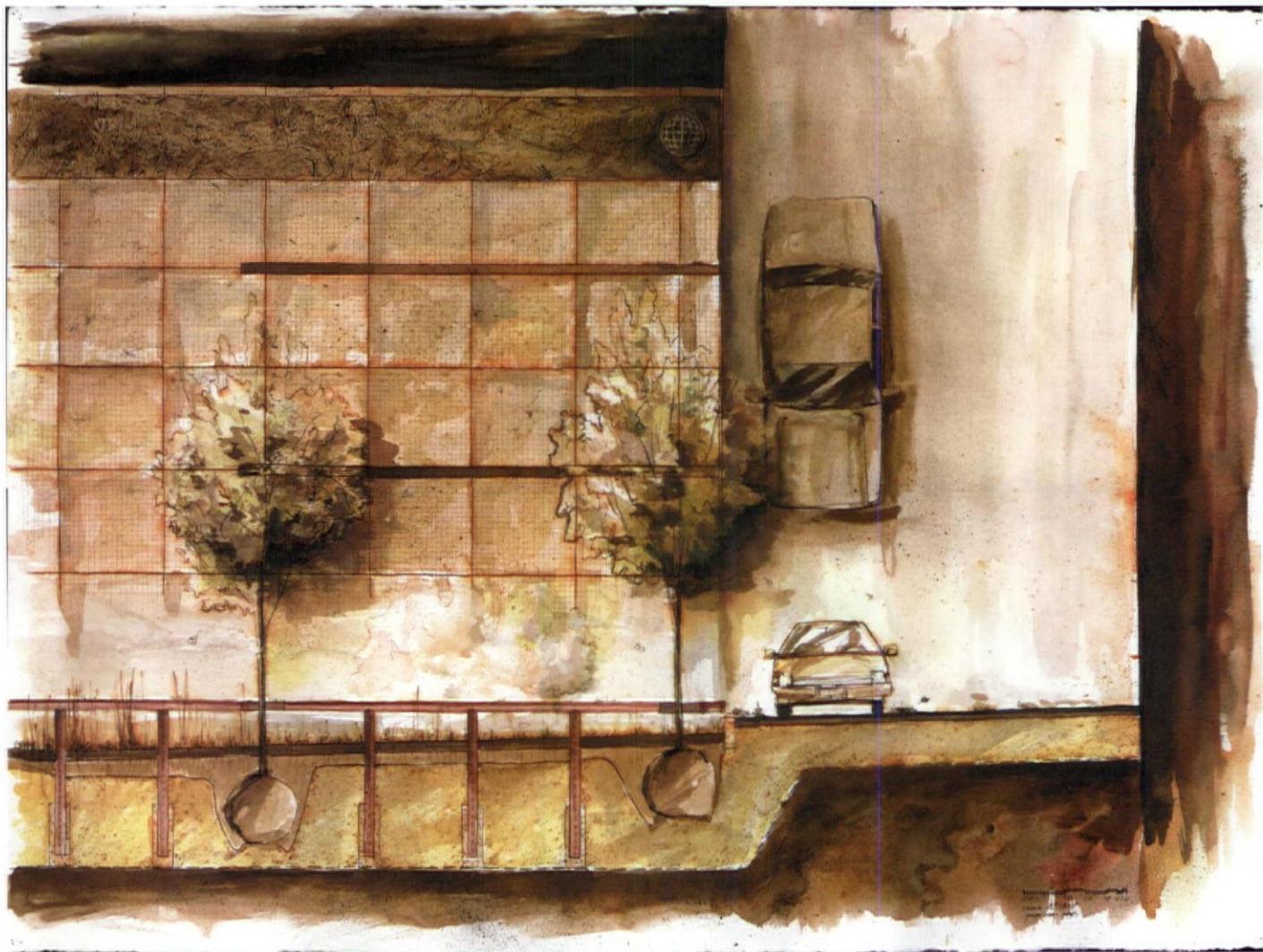
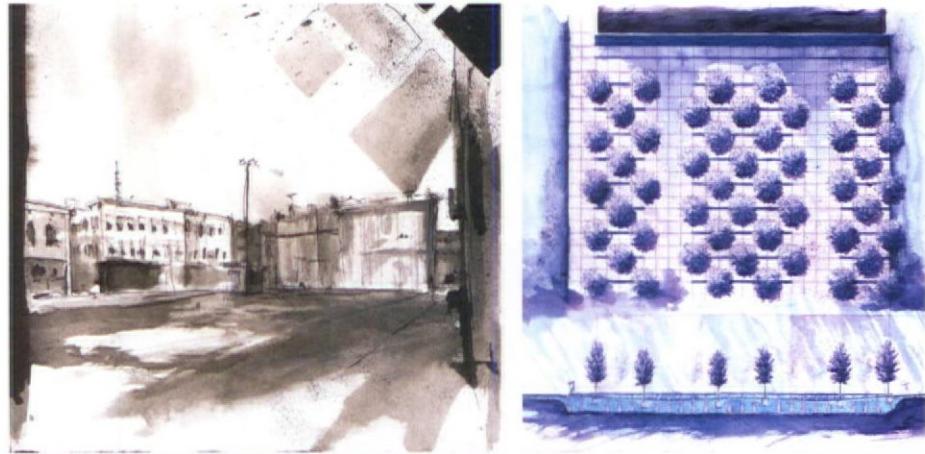
**Parking Lot for Stormwater Collection and Containment**

Providence, Rhode Island

**Designer:**

Joseph James  
Belmont, Massachusetts

This project explores the potential for soil and water remediation within a typical urban locale. Rather than an impervious asphalt plane, a steel grid system elevates vehicles over a wetland basin which collects and contains surface runoff, helping to eliminate overflow into the Providence River.

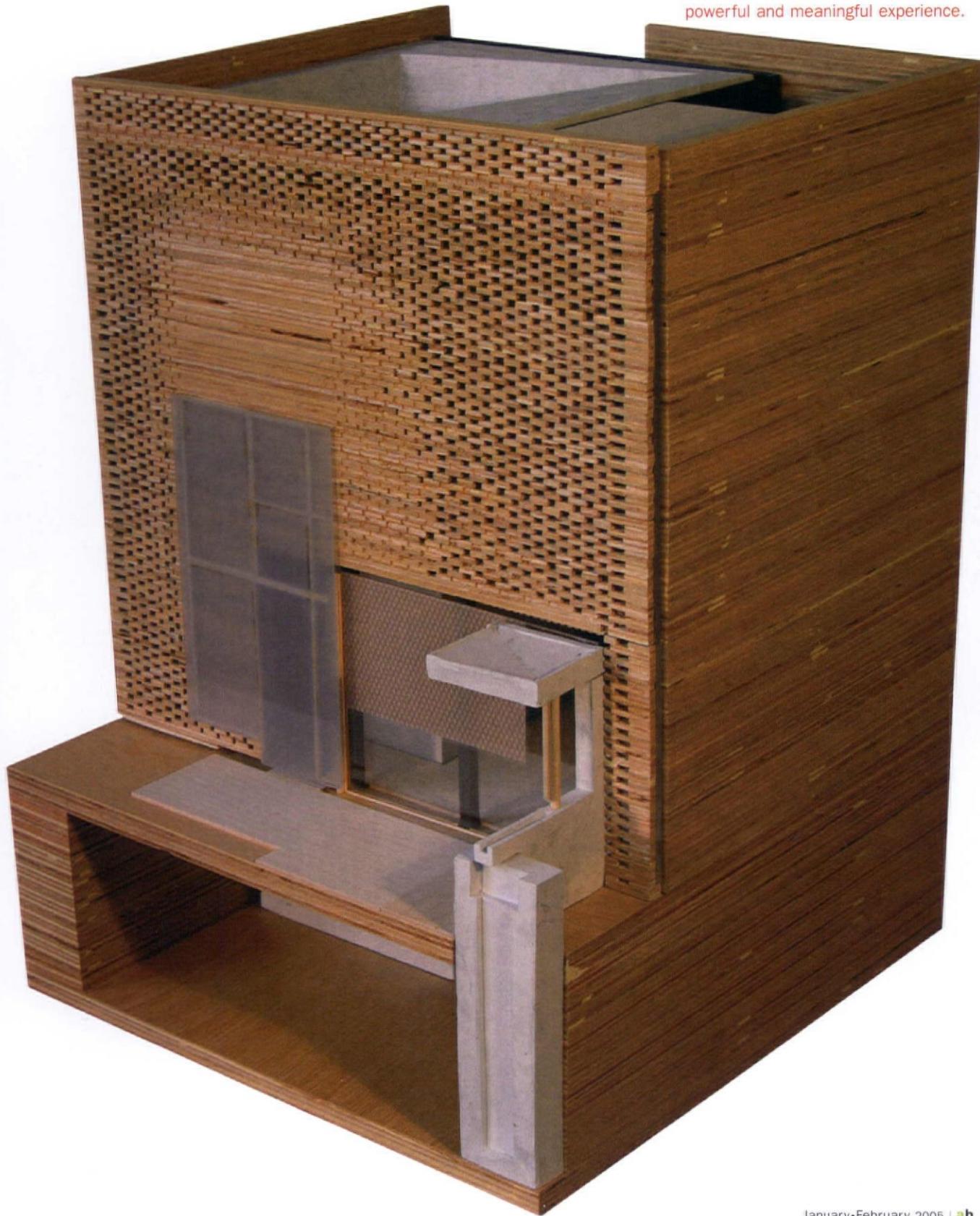


**Honor Award**  
**Park Slope Mikvah**

**Designers:**

Jason King, Mandi Lew, John Coburn  
Brooklyn, New York

The mikvah is an orthodox Jewish ritual bath that is the contemporary incarnation of a ritual originally sited in nature. Its use is dictated by Jewish law and the lunar calendar. Here, the ritual has been augmented through the architecture by attenuating the procession to create a powerful and meaningful experience.





**Honor Award**

**Tower at 400 Fifth Avenue**  
New York City

**Designer:**

Skidmore, Owings & Merrill  
New York City

The project transforms the inherent flatness of designing enclosures for a speculative residential development on Fifth Avenue into a series of explorations on hybrid dimensions that are more than a surface but less than a volume.





**Honor Award**

**Silresim Superfund**

**Redevelopment Study**

Lowell, Massachusetts

**Designer:**

StoSS Landscape Urbanism

Boston

**Associated designers:**

Harvard University Center for Technology  
and Environment

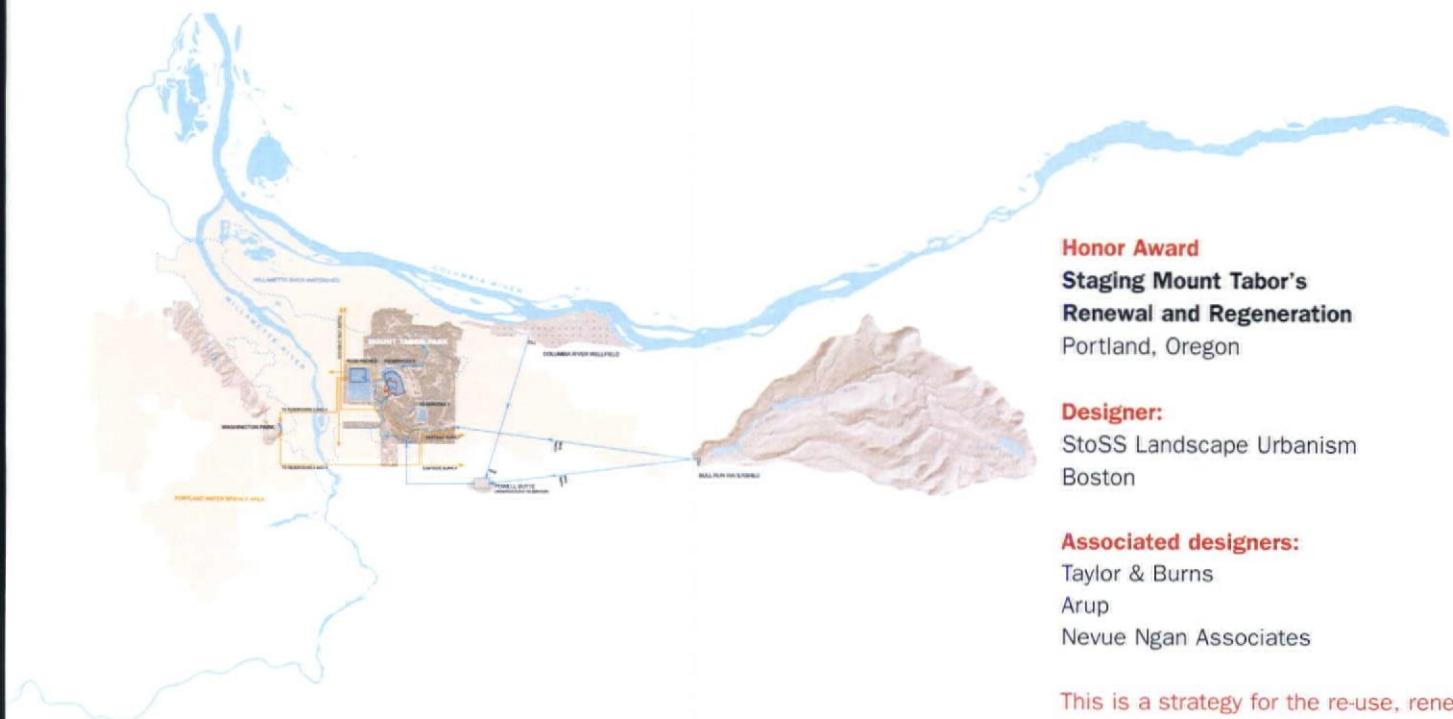
The Bioengineering Group

TRC Environmental Corporation



This is a strategy for the social, cultural, environmental, and economic recovery of an industrial corridor and Superfund site. The strategy — which includes a stormwater processing system and a new ecological infrastructure — is staged over 20 years in order to engage participation, change perceptions, increase political pressure, and test methodologies.





### Honor Award

## Staging Mount Tabor's Renewal and Regeneration

Portland, Oregon

**Designer:**

StoSS Landscape Urbanism  
Boston

#### Associated designers:

Taylor & Burns  
Arup  
Nevue Ngan Associates

This is a strategy for the re-use, renewal, and regeneration of 19th-century water reservoirs. Discrete physical interventions — embankments, furrows, overlooks, boardwalks — are deployed to re-direct water and catalyze new ecological/social occupations. Implementation and management strategies support flexibility and long-term funding mechanisms in order to make the park fiscally and ecologically self-sustaining.





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# Western Massachusetts AIA Design Awards

**JURY:**  
**James Estes FAIA**  
Estes/Twombly Architects  
Newport, Rhode Island

**Gretchen Schneider, Assoc. AIA**  
Smith College  
Northampton, Massachusetts

**Gail M. Sullivan AIA**  
Gail Sullivan Associates  
Jamaica Plain,  
Massachusetts

**Peter H. Wiederspahn AIA**  
Wiederspahn Architecture  
Somerville, Massachusetts

## JURY COMMENTS:

After reviewing each portfolio, we paused to reflect on what struck us most about these projects.

What did we deem "excellent?" Were we using excellence as a simple synonym for "innovation?" We determined that design excellence and innovation are different but connected. Either alone was worth applauding, but either alone did not merit an award. We looked for excellence in massing, scale, proportion, plan organization, craft, use of materials, and their detailing. Yet very fine, competent projects that didn't offer something new didn't resonate as strongly. We looked for projects that could teach us, provoke us, and present a strong, fresh idea. Because several projects were situated in an established cultural and building context, we also looked for work that brought something new to the vernacular. We noted that stating a strong idea was not enough, and looked for evidence that ideas were carried clearly throughout the project. Unfortunately, at times, there was loud talking but not much said. We recognized that many projects wrestled with strong constraints, and considered the responsibility of the profession to the realities of minimal maintenance budgets, extended community processes, and limited funding. Ultimately, we asked, will this project stand the test of time?

## Honor Awards

**87 Burr and McCallum Architects**  
Private Residence  
Williamstown, Massachusetts

**88 Juster Pope Frazier**  
Eric Carle Museum of  
Picture Book Art  
Amherst, Massachusetts

**Editor's note:** The full text of jury comments, including responses to individual projects and advice on preparing submissions, may be found at [www.wmaia.org](http://www.wmaia.org).

**Honor Award**

**Private Residence**

Williamstown, Massachusetts

**Client:**

C. Mark Haxthausen and Linda Schwalen

**Architect:**

**Burr and McCallum Architects**

Williamstown, Massachusetts

[www.burrandmccallum.com](http://www.burrandmccallum.com)

**Contractor/modular home supplier:**

The Home Store

**Photographers:**

Andy Burr FAIA (right and bottom) and  
Ken Gutmaker

The house was designed using prefabricated modular components that were arranged vertically instead of adopting the conventional side-by-side relationship. The components were assembled and finished on site. Corrugated metal siding, diamond-shaped asphalt composition roofing, and a bridge with pipe-and-wire railings were used to customize the modules inexpensively.



## WESTERN MASSACHUSETTS AIA DESIGN AWARDS

### Honor Award

#### Eric Carle Museum of Picture Book Art

Amherst, Massachusetts

### Architect:

#### Juster Pope Frazier

Shelburne Falls, Massachusetts

[www.justerpopefrazier.com](http://www.justerpopefrazier.com)

### Project team:

Earl Pope (partner); Eric Gregory;  
Jane Spooner; Tom Hill, Assoc. AIA;  
Kim Erslev; Lorin Starr

### Construction manager:

Daniel O'Connell's Sons

### Consultants:

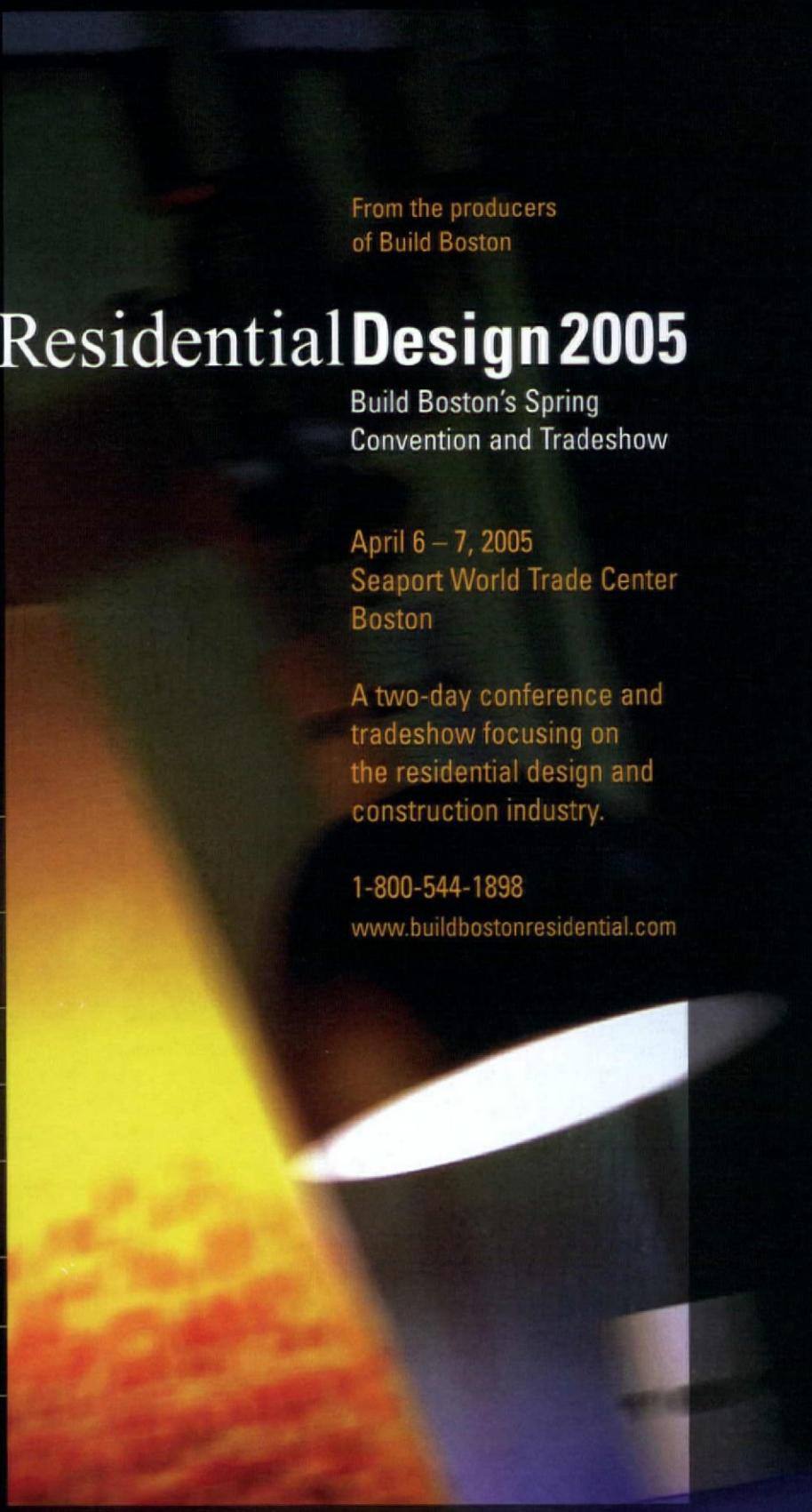
Cosentini Associates (mechanical/electrical/plumbing); Gibble Norden Champion (structural/geotechnical); CME Associates (civil); O'Reilly, Talbot & Okun Associates (environmental); Cosentini Lighting Design (lighting); Cavanaugh Tocci Associates (acoustical); Crabtree, McGrath Associates (food service)

### Photographers:

Jim Gipe (right and bottom) and  
Richard Bourdeau

The Eric Carle Museum is the first full-scale museum in this country devoted to picture book art. The architect's aim was to fulfill the dream of Eric and Barbara Carle "to build ... a museum to delight, entertain, surprise, and educate." The 40,000-square-foot museum is an understated modern design composed of crisp white stucco forms.





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# Special Awards

Every year, BSA members and their colleagues are honored nationally for their contributions to design, to the profession, and to the communities they serve. During 2004, such recognition included:

## **AIA Honor Awards for Architecture**

Salt Lake City Public Library  
Moshe Safdie and Associates  
Somerville, Massachusetts  
in association with  
VCBO Architecture  
Salt Lake City, Utah

West Campus Residence Halls  
Northeastern University  
William Rawn Associates  
Boston

## **AIA Honor Award for Regional and Urban Design**

UrbanRiver Visions  
Goody Clancy  
Boston

## **AIA Honor Award for Interior Architecture**

Carol & Carl Montante Cultural Center  
Cannon Design  
Boston

## **Topaz Medallion for Excellence in Architectural Education**

Stanford Anderson AIA

## **Elevated to AIA College of Fellows**

Andrus Burr FAIA  
Stephanie Mallis FAIA  
Jay Wickersham FAIA

Each year, the BSA also identifies architects, colleagues, and institutions deserving special recognition for their contribution to the architectural community and to the enrichment of the built and natural environments. In 2004, the BSA conferred these honors:

## **BSA Award of Honor**

Robert Campbell FAIA

## **Commonwealth Award**

Citizen Schools

## **BSA Fellows Award for Excellence in Teaching**

John Pilling AIA,  
Boston Architectural Center

## **Women in Design Award of Excellence**

Ann Beha FAIA  
Marion Pressley FASLA  
Martha Schwartz

## **Honorary BSA**

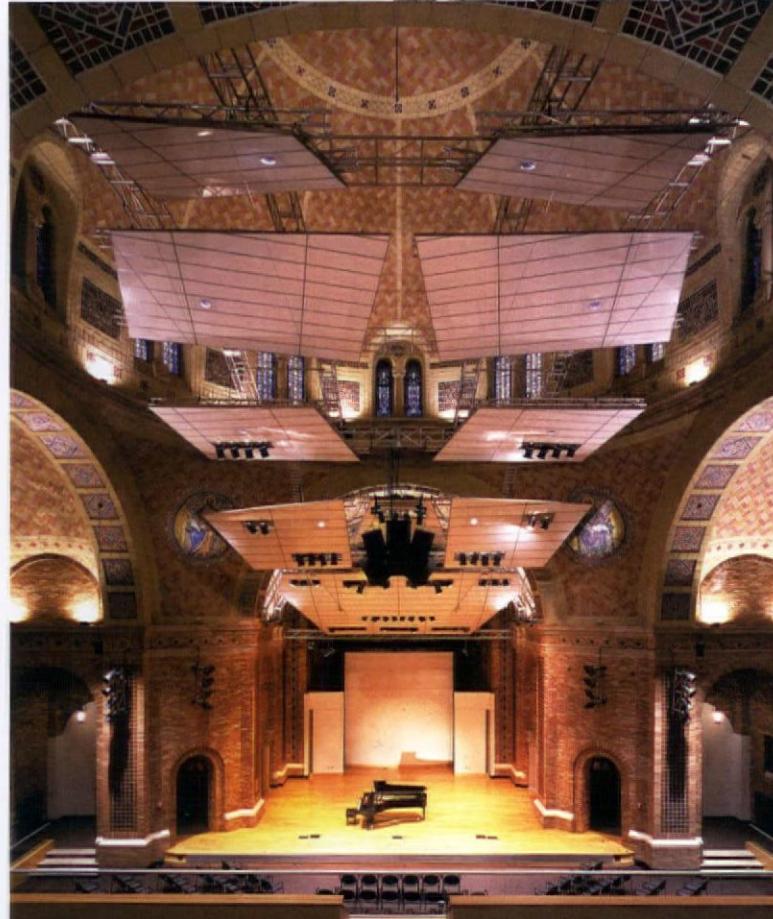
Alexandra Lee, Hon. BSA  
Penny Mitchell, Hon. BSA  
Fred Salvucci, Hon. BSA



Left to right: Alexandra Lee, Hon. BSA; Penny Mitchell, Hon. BSA; Fred Salvucci, Hon. BSA



Left to right: Stanford Anderson AIA; Robert Campbell FAIA



Carol & Carl Montante Cultural Center



West Campus Residence Halls  
Northeastern University



Salt Lake City Public Library

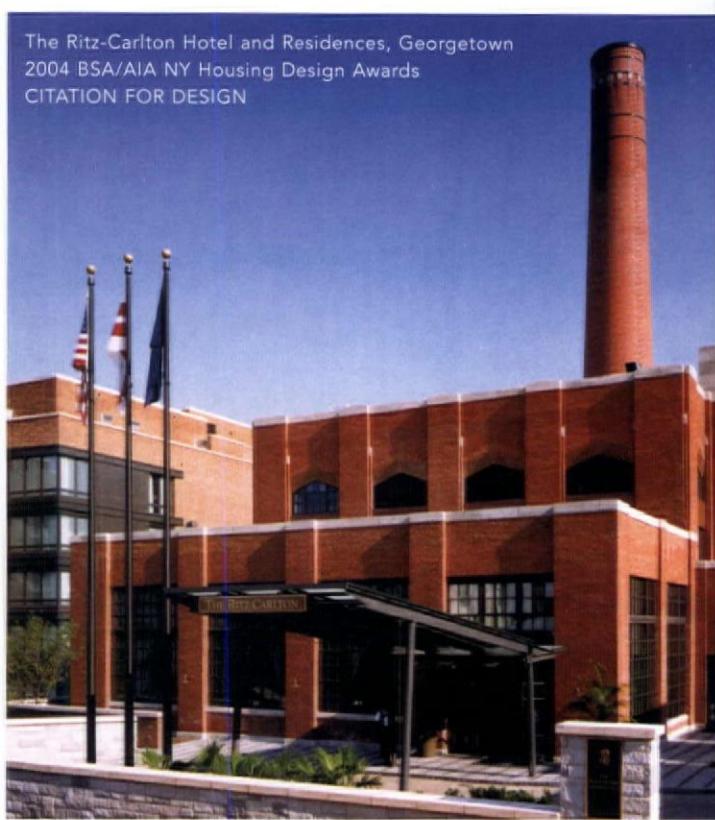
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EDGARTOWN, MASSACHUSETTS

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MA HISTORIC PRESERVATION AWARD

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BRIAN VANDEN BRINK, PHOTOGRAPHER

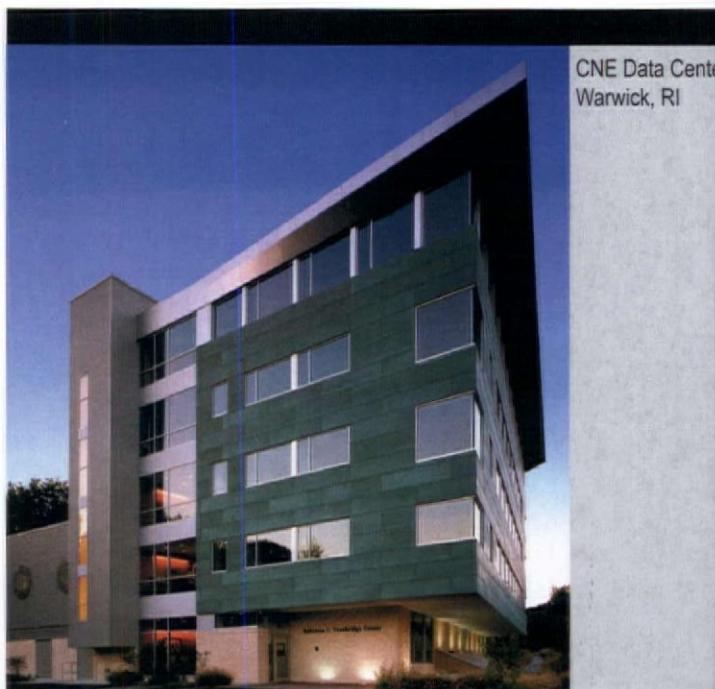


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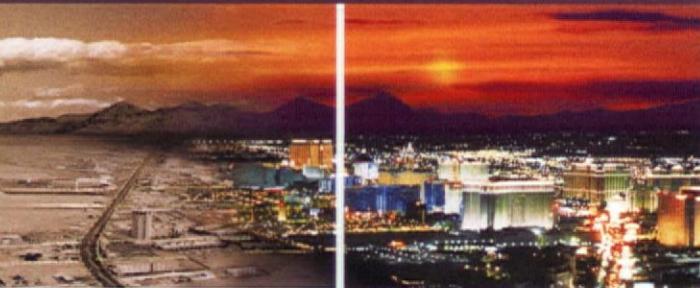
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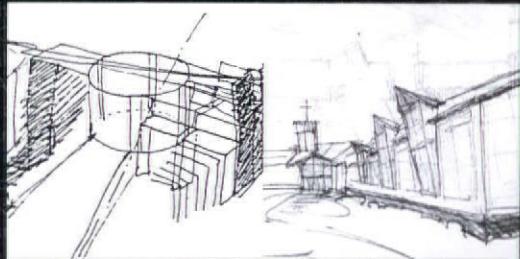


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Shadley Associates has welcomed a new principal, Pamela Shadley, ASLA. With over seventeen years of experience, Pam will provide additional expertise in waterfronts, streetscape and schools. Pam worked with the City of Bangor, Maine, on its waterfront for over four years while at CRJA.

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# 25 Years Ago: The 1979 Harleston Parker Medal

East Cambridge Savings Bank  
Charles G. Hilgenhurst & Associates



## 1979 HARLESTON PARKER JURY:

Graham Gund FAIA, Chair

Doris Cole FAIA

Noel Michael McKinnell FAIA

Richard L. Mullin AIA

Thomas M. Payette FAIA

H. Morse Payne FAIA

Charles F. Redmon FAIA

Paul Sun FAIA

Michael J. Washington

**T**he Harleston Parker Medal, Boston's most prestigious architecture award, was established in 1921 to recognize "the most beautiful piece of architecture, building, monument, or structure within the limits of the City of Boston or of the Metropolitan Parks District."

Twenty-five years ago, the Parker Medal jury chose to honor the renovation and addition to the East Cambridge Savings Bank in Cambridge, Massachusetts, commenting:

"The Committee feels that this design is a successful combination of old and new buildings. This is an addition which is neither just a repetition of old forms used in the existing building, nor a radically contrasting statement. Rather, both approaches have been interpreted in a unique way that respects the line of the original façade and the street's edge. The open landscape area with the two-story glass wall behind it are successfully played against the more closed and massive character of the original façade, achieving an openness of expression. Although there was some feeling that the interior treatment might have been

more completely developed, there was general agreement that the building has a brilliant concept, whose originality rests on a liberal reuse of the original forms."

The announcement of the Parker Medal in 1979 proved to be bittersweet; architect Charlie Hilgenhurst died at the age of 50 of a massive heart attack while on vacation a few months later. Hilgenhurst was a respected urban designer and had served as the director of design at the Boston Redevelopment Authority under Ed Logue. The East Cambridge Savings Bank reflected his urban sensibilities, as well as the era's growing acceptance of innovative, contemporary additions to historic structures. This building also launched the careers of Warren Schwartz FAIA and Robert Silver FAIA, who were recognized as the project designers when they established their own firm in 1980. ■

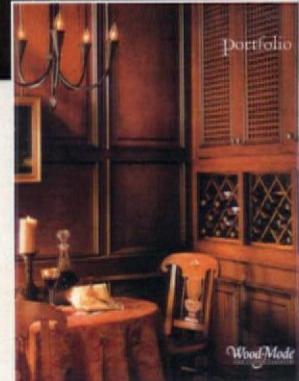
The winner of the 2004 Harleston Parker Medal is Simmons Hall at MIT by Steven Holl Architects with Perry Dean Rogers | Partners. See page 33.

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